

The Inland Printer

June 1953

Six Controls for High Costs

Plant Adds Offset to Get New Accounts

Small Plants May Adapt Work Simplification

Frank Altschul and the Overbrook Press

Carnegie Printing Department Expands to School

WORKHORSE of the Composing Room!

the versatile Model 31 LINOTYPE can always carry the composition load



Equipped with up to four 90-channel magazines, the Model 31 Linotype has "workhorse" flexibility and capacity to handle almost every job in your composing room.

For general job and ad composition, books and magazines, it handles 5 point through normal 18-point faces, condensed faces through 24 point. You can go all the way up to 36 point in some extra condensed faces. The Model 31 Linotype has proved itself for economy and dependable production of both text and display in plants all over the country.

Model 32, with up to four auxiliary magazines, expands the capacity and range of "the workhorse" still further. You can assemble and distribute matrices from any one main and one auxiliary magazine for simplified display composition up to 60-point condensed.

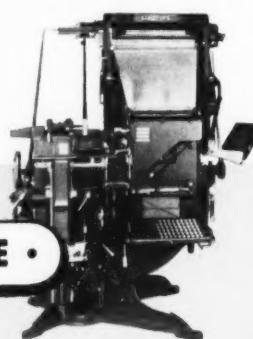
Models 31 and 32 feature the exclusive One-Turn shift, the fastest and simplest available. Magazines pivot vertically for quick easy lifting and removal. Swinging keyboard assures maintenance simplicity. Exclusive Microtherm heat control gives constant close metal temperature regulation. Hundreds of other Linotype advantages make these the most practical, economical machines you can buy. See your Linotype Production Engineer for full details.

Set in Linotype Times Roman and Spartan families

MERGENTHALER LINOTYPE COMPANY
29 Ryerson Street, Brooklyn 5, New York

Agencies: New York, Boston, Chicago, Dallas, Atlanta,
Cleveland, San Francisco, Los Angeles
In Canada: Canadian Linotype, Limited, Toronto, Ont.

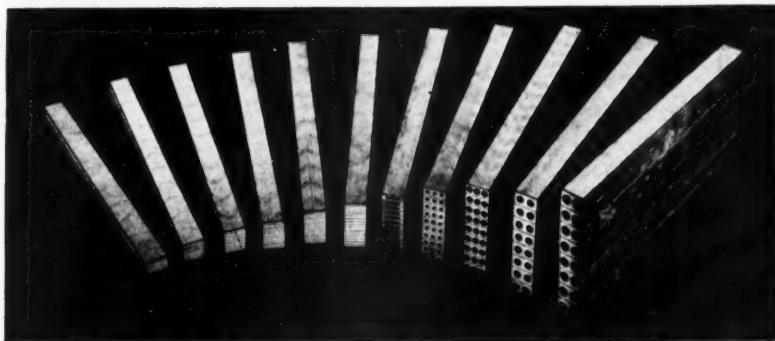
• LINOTYPE •



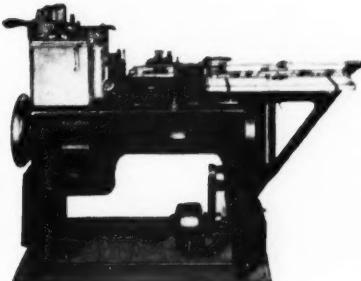
The Elrod

gives wide range of strip material

One Elrod machine produces leads, slugs, border rule and base material for mounting cuts, shell casts and electros, as well as metal furniture for blocking out and for make-up. This wide range of material, from 1-point to 36-points in thickness (see illustration below), is available from a single machine, and explains why many plants make the Elrod the basis of strip material production.



And what a relief for the compositor always to have enough strip material on hand, when and where he needs it! With the Elrod on the job, he knows that there will be plenty of material to see him through, and so his work proceeds with confidence and satisfaction. The pleasant experience of satisfied users may be yours also.



The Elrod is a single-purpose machine for producing strip material. Supplied with either gas-heated or electric-heated crucible, and it is simple in design and mechanism.

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14, Illinois

Set in members of the Ludlow Kornak family

you
profit
three
ways...

WHEN YOU RECOMMEND A
WESTON PAPER

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Cash in on the proven value and wide acceptance of Weston papers.

2 BETTER PRESS PERFORMANCE

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3 HAPPIER CUSTOMERS

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WESTON
OPAQUE BOND

MERIT BOND
MERIT OPAQUE
RESEARCH BOND

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Cotton and Linen Rags
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LINEN RECORDED

100% Rag Content
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WAVERLY LEDGER
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LENOX LEDGER

25% Rag Content
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COURT LINEN LEDGER

MACHINE ACCOUNTING

50% Rag Content
WESTON'S
MACHINE POSTING LEDGER

25% Rag Content
TYPACOUNT
POSTING LEDGER

INDEX BRISTOLS

100% Rag Content
DEFIANCE INDEX
VULCAN INDEX

50% Rag Content
WESTON'S MACHINE
POSTING INDEX
LENOX INDEX
WINCHESTER INDEX

25% Rag Content
TYPACOUNT INDEX
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BYWESCO
MANUSCRIPT COVER
SUPERIOR
MANUSCRIPT COVER

BYRON WESTON COMPANY

Makers of Papers for Business Records Since 1863

DALTON - MASSACHUSETTS

JUNE 1953

Vol. 131

No. 3

The Inland Printer

FIRST PUBLICATION OF ALL THE PRINTING INDUSTRY

In this issue

Rising costs make David Markstein's lead article must reading for all printing plant managers. Starting on page 35, Markstein tells how one printer organizes a regular program with a six-point control on high costs. Still wondering whether it would pay to add offset to your plant? Read on page 37 how a plant in New Mexico did it after a false start. Work Simplification is what everyone dreams about, but few do anything about. Lillian Stemp, in the second article of a series, shows how even comparatively small plants can put the idea to work; page 40. The Overbrook Press does the kind of job printing that you'd do if you had all the time and you-knew-what to do fine work. Read the Thomajan article starting on page 43 that tells about the fabulous Altschul print shop. Our future top printers are getting a break. Carnegie Tech will be giving a degree in printing management under an expanded program; article on page 48. Other stories include news about Beatrice Warde, Columbia University's new graphic arts center, and new improvements in English printing machinery. And don't miss all the regular departments which are listed at the right.

Next month

How-to-do-it articles coming up for July include one on a payroll plan that speeds accounting and reduces payroll costs; a Western New York printer who redesigned his composing room, cut labor costs and increased efficiency; third article in the series on Work Simplification and how it can speed production; transparent proofs and how they are used as a production tool in printing, and many other noteworthy articles to help you in your business.

Manuscripts

The Inland Printer will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to The Inland Printer, 209 West Jackson Boulevard, Chicago 6, Illinois.

Subscription Rates

For the United States: one year, \$5; two years, \$8; three years, \$10; single copy, 50 cents. For Canada: one year, \$5.50; two years, \$9; three years, \$11; single copy, 55 cents. (Canadian funds should be sent to The Inland Printer, Terminal A, P.O. Box 100, Toronto.) Pan-American: one year, \$6; two years, \$10; three years, \$15. Foreign: one year, \$10; three years, \$20. Make checks or money orders (for foreign) payable to Maclean-Hunter Publishing Corporation. Foreign postage stamps not acceptable.

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Cover design by LeRoy Barfuss

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Published at 309 West Jackson Boulevard, Chicago 6, Illinois. Phone: HArrison 7-7890

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Western Representative: Harry H. Yocherer, 309 W. Jackson, Chicago 6. Phone: HA-7-7890

Pacific Advertising: Don Harway, 1709 W. 8th, Los Angeles 17, Calif. Phone: DU-2-8576

Great Britain: Maclean-Hunter, Limited, Wellington House, 125 Strand, London, W. C. 2

THE INLAND PRINTER is published monthly by the Maclean-Hunter Publishing Corporation, 309 W. Jackson Blvd., Chicago 6, Ill. Horace T. Hunter, President; Philip D. Allen, Vice-President; Ralph K. Davis, Secretary.

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ENTERED AS SECOND-CLASS MATTER, June 25, 1885, at the Post Office at Chicago, Illinois, under

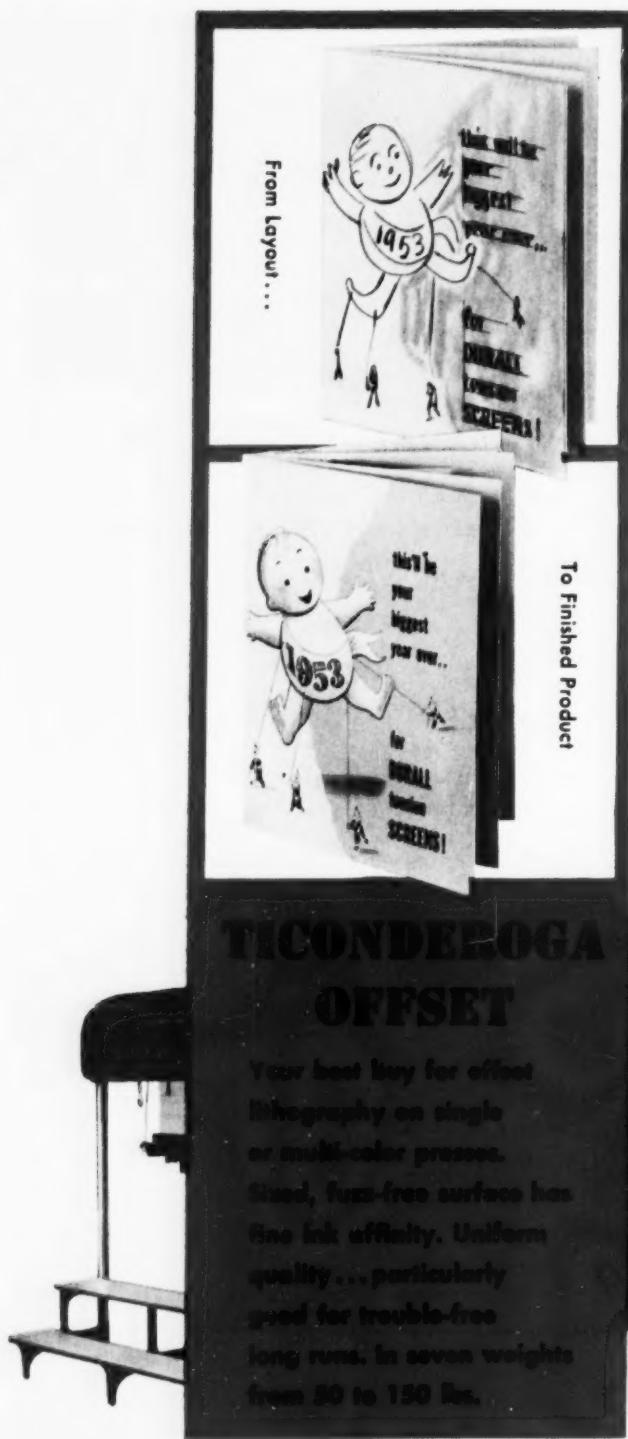
Act of March 3, 1879. Additional second-class entry at St. Joseph, Mich.



Member Associated Business Papers

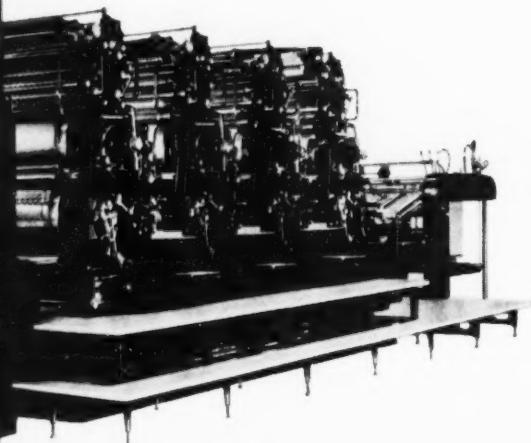


Member Audit Bureau of Circulations



**right...
from beginning
to end**

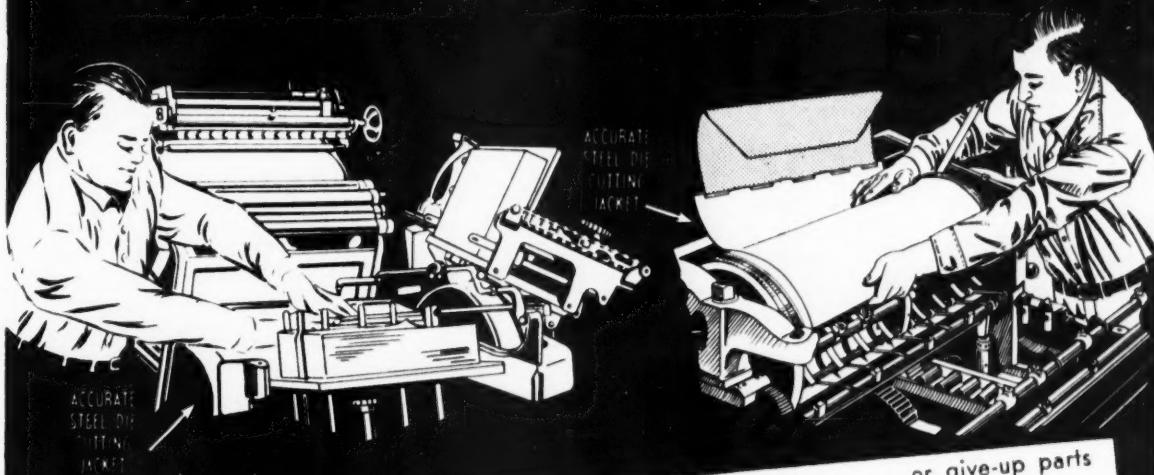
Well begun, half done... fine art, the best of plates and top presswork—all done with paper in mind, because paper is the base of the job.



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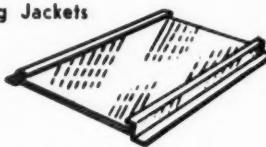


No longer is there any need to "by-pass" profitable die-cut business . . . or give-up parts of the profit by "farming out" die-cut jobs. Not when Accurate makes die cutting so easy for you to do on the printing presses you now have. With Accurate Jackets you convert your platen or cylinder printing press to a cutting press and back again in a few minutes. Our Die Cutters Manual tells you all you need to know about die cutting. It's free, write for it. Accurate Cutting Dies last longer, simplify make-ready, assure accurate cut-outs.

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For Cylinder Press

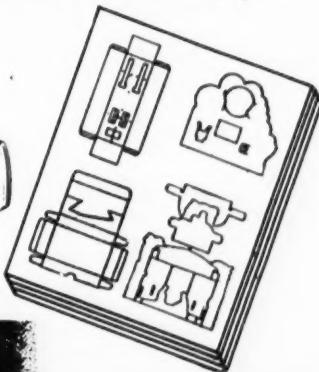


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Dies Shipped Same Day Order is Received



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can help you**

- 1 Provide a *departmental layout* that will give you the best possible arrangement of equipment and the most efficient use of your plant space.
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- 5 Help you *initiate production* in your new, expanded or modernized plant.

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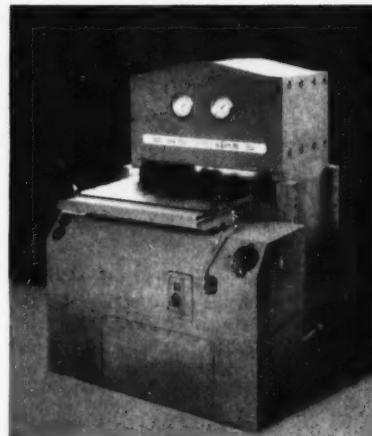
Only Lake Erie has the organization and background to offer this invaluable service to rubber and plastic plate molders on a basis of *complete* experience while advising you impartially on selection of materials. Lake Erie has built and sold far more equipment (over 500 ACRAPLATES) than all other makes combined... has been working with the leaders in the

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WRITE FOR BULLETIN No. 350 illustrating and describing the many models of ACRAPLATE.



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It's as easy and slick as that to get a long lasting seal with Dayton Envelopes! Yes, stick (lack of stick -- that is) has been a bothersome problem long enough. That's why we produced super-seal stick -- for super-quick, super-lasting adhesion. Why not find out for yourself? You'll find Dayton Envelopes seal "tight as a drum." And you'll go for their toughness, bulk, opacity, good color or bright white, too, as well as their permanent stick. Write for free samples today -- all sizes -- all grades -- all styles.

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IMPORTANT!
New equipment doubles our
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The name describes it -- the
window sealed to the very
edge! Write for samples.



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**"Come on in . . . the
milkshakes are ready"**



The American Milk Industry has led the world with new standards and methods for improving the purity and nutritional value of its products. It has been a leader, too, in producing attractive promotional material which, through inviting recipes and general health information, has brought the per capita consumption of milk and milk products to an all-time high.

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Five Colors at Your Fingertips...



Compact flexibility from two to five colors with one press, one common impression cylinder.

Today's plate making techniques and pre-makeready make this newest 36" x 48" Cottrell C.F. 5 color rotary a production giant. Economical . . . accessible and designed for hi-speed fidelity.

A product of C. B. Cottrell & Sons Company

Quick-convenient lockup

Excellent ink distribution

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Convenient floor-level inking

Slitter attachment-Real economy

COTTRELL

COLOR PRESS PIONEERS

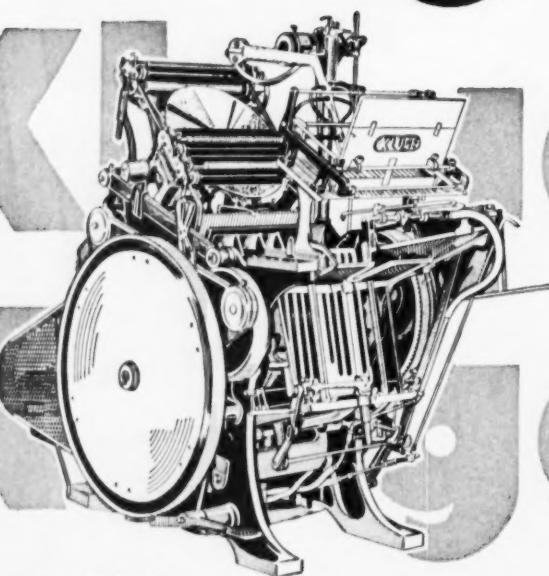
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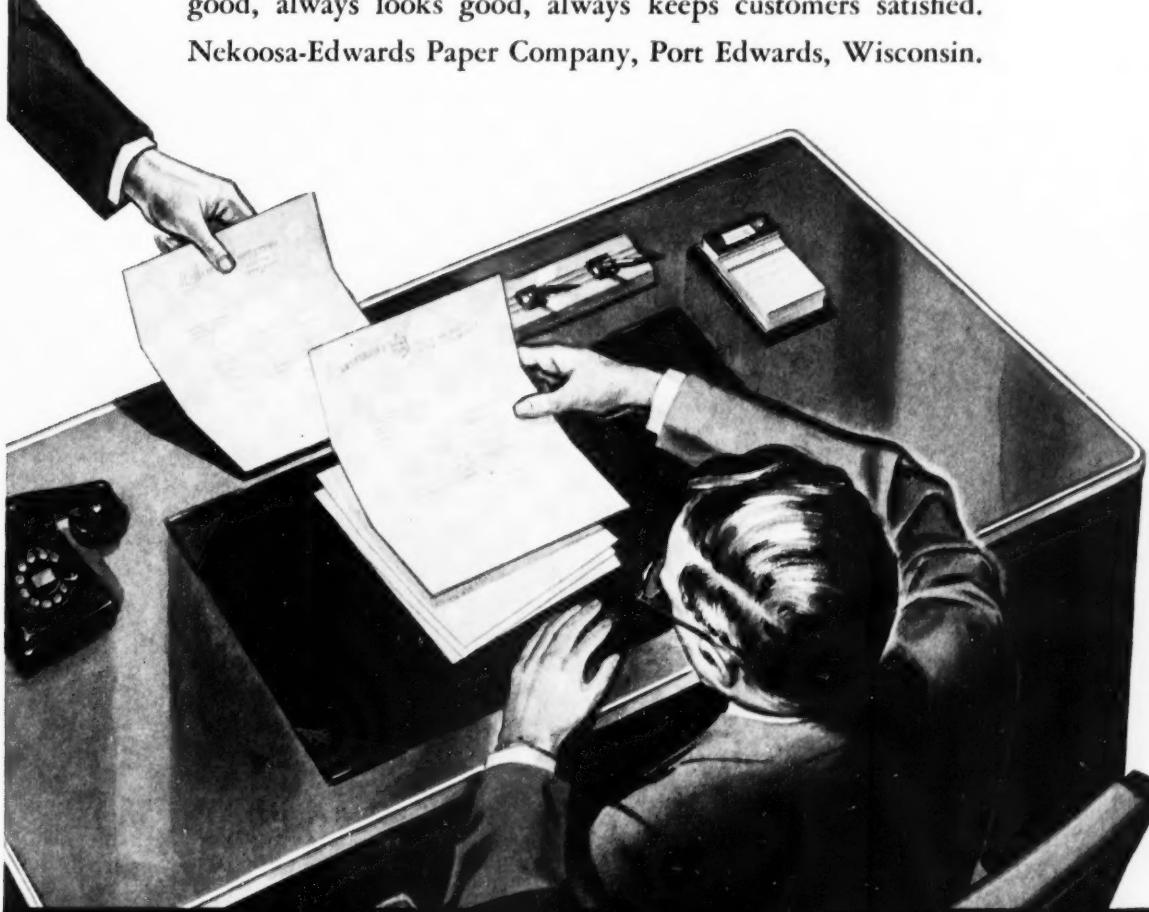
*Versatility
Unsurpassed*

BRANDTJEN & KLUGE, INC.
SAINT PAUL 3, MINNESOTA

America does business on

NEKOOSA BOND

Why has Nekoosa Bond become one of the largest selling bond papers in the world? Simply because more printers and lithographers are ordering—and using—it than ever before. They know that Nekoosa Bond is *dependable*. It lies flat, goes through modern high-speed equipment smoothly, keeps press stops down to a minimum. Nekoosa Bond always prints good, always looks good, always keeps customers satisfied. Nekoosa-Edwards Paper Company, Port Edwards, Wisconsin.



... and for fine color lithography: NEKOOSA OFFSET

HERE'S HOW



WE SEE HER



IPI lab technicians study enlarged half-tone dots for better quality control of inks

The IPI ink expert gets a microscopic close-up of exactly how printing ink lays on the page when he examines half-tone dot patterns blown up more than 20 diameters.

By studying photomicrographs of an ink specimen (see enlargement at left) he is able to catch any existing defects in the ink that might go undetected under an ordinary linen glass. In this way IPI inks are kept constantly free of the many faults that often give headaches to printers.

This is another example of how IPI research teams up with quality control to produce inks that print sharper, cleaner, with brighter color strength and maximum coverage.



IPI research at work for you

IPI offers the broadest research program in the graphic arts. Scientist and technician, engineer and mechanic work together with the finest modern equipment in Interchemical's nine story research lab. These experts have contributed immeasurably to today's high-speed magazine printing . . . better inks for lithography and flexography . . . new techniques that have revolutionized ink making.

You can rely on IPI to solve your printing ink problems. We invite you to call us for consultation.

IPI and IC are trademarks of Interchemical Corporation

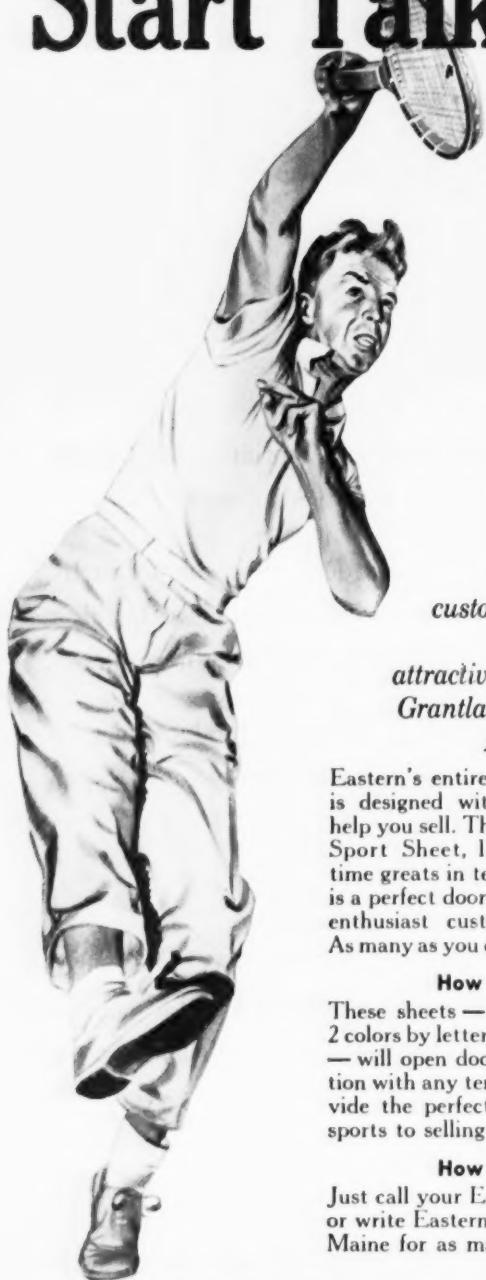
INTERCHEMICAL CORPORATION



Printing Ink Division • 67 West 44th Street, New York 36, New York

RELY ON IPI FOR LEADERSHIP IN INK RESEARCH

Start Talking TENNIS End Up Selling Printing



*FREE — for your
customers and prospects
— 17 x 22 sheets,
attractively illustrated, with
Grantland Rice's All Time
All Stars of Tennis*

Eastern's entire advertising campaign is designed with just one idea — to help you sell. This latest Atlantic Bond Sport Sheet, listing ten of the all time greats in tennis and their records, is a perfect door-opener for your tennis enthusiast customers and prospects. As many as you can use are yours—free.

How to use them

These sheets — beautifully printed in 2 colors by letterpress on Atlantic Bond — will open doors and start conversation with any tennis fan. And they provide the perfect lead-in from talking sports to selling printing.

How to get them

Just call your Eastern paper merchant or write Eastern Corporation, Bangor, Maine for as many of these sheets as



you can use. They will be sent immediately without cost or obligation.

And remember —

Atlantic Bond is a champ, too. 10 of America's 12 leading insurance companies use Atlantic Bond for cleaner, brighter letterheads or office forms.

Atlantic Bond

 **Business** Paper

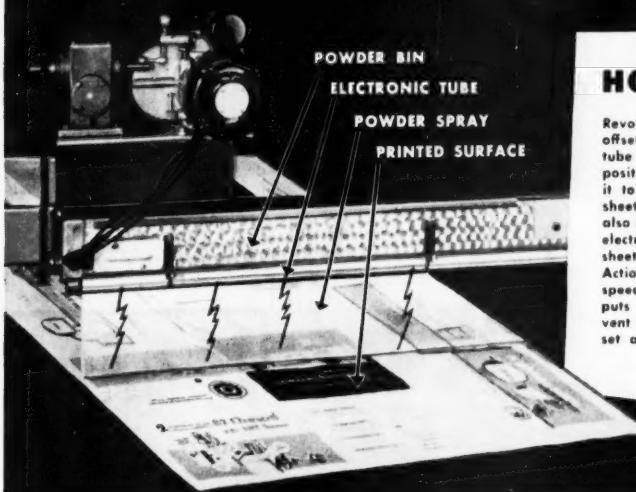
MADE BY EASTERN CORPORATION, BANGOR, MAINE

Watch for the Atlantic Bond Don Budge Ad in the May issues of
LIFE, SATURDAY EVENING POST, TIME, U. S. NEWS & WORLD REPORT, BUSINESS WEEK and PRINTERS' INK

OXY-DRY

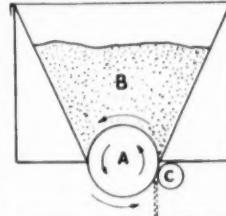
THE MOST EFFICIENT
OFFSET PREVENTION METHOD

INCREASES IMPRESSIONS PER HOUR
FROM ALL PRESSES—ALL PROCESSES



HOW OXY-DRY OPERATES

Revolving shaft A distributes anti-offset powder B past electronic tube C which gives 10,000 volt positive charge to powder causing it to bond instantly across entire sheet as it is delivered. This action also reduces negative charge (static electricity) in paper which frees sheets from sticking and jamming. Action of ozone emitted from tube speeds oxidation of ink, powder puts legs between sheets to prevent offset and permits inks to set and dry thoroughly.



gives you

- Uniform, full, free flowing loads for sharply increased hourly impressions
- Equipment that sprays the sheet only with dry efficient powder
- A smooth, clean spray and waste-free operation that increases your profits by producing more deliverable sheets

gets rid of

- Uneven loads from spotty build-up of sticky spray or powder clots
- Scatter-shot spraying that coats the whole pressroom
- Messy, dirt-catching spray films and powder clots that waste paper, press time and press maintenance

NEW

OXY-DRY rollers are now furnished with positive powder control etched surface. Eliminates "down-time" for costly labor time sanding, permits operation of sprayer for far longer time without service of any kind except to refill with OXY-DRY powder...one of a parade of improvements you can expect only from OXY-DRY research and development.

For more information and quotations
write • wire • phone

OXY-DRY SPRAYER
CORPORATION

Dept. 1P, 320 S. Marshall Ave., Chicago 15, Ill.

Let's Swap Ideas



Do you have an item of interest?

LET'S SWAP IDEAS

All ideas contributed become the property of Kimberly-Clark for use in any printed form. For each idea used in our magazine advertising we will give the sender name credit and a \$50 Defense Bond. In case of duplicate ideas, only the first received is eligible for the award. This offer supersedes any offer published in previous advertisements, and continues for two months only. Address "Let's Swap Ideas", Room I-63, Kimberly-Clark, Neenah, Wisconsin.

The difficulties of overprinting gloss inks can be overcome—described at right in "Tip Of The Month".

Match your printing ideas with these—and win a \$50 Bond!

Tip Of The Month from Kimberly-Clark

Inks that have been reduced to run on soft stock will not produce a satisfactory job on harder, less receptive paper when one color must overprint another. The oils of the reducer will generally come to the surface and the ink then will be difficult to overprint. The oil in the reducer does not have the necessary heat treatment and does not properly polymerize. When gloss inks are to be overprinted, a small amount of high boiling point petroleum solvent should be added, which apparently reduces the tendency of the oil or wax to separate and float to the surface. Overprinting difficulties are very seldom due to paper deficiencies other than instances where wide variation in the stock causes a mismatching of the ink and paper.

Low-cost photographing technique

Every offset layout man has run into the customer whose only trademark or copy is printed on colored paper. Since many color combinations are impossible to photograph without costly additional work, we use the following money-saving technique. The offending copy paper is immersed in a tray of Chlorox or similar bleach and allowed to soak for a few minutes. Then it's removed, placed between two blotters and dried. The paper has then turned to a pure white with no effect on the printed copy, and will photograph readily. This idea is also useful in removing unwanted writing ink from printed forms before photographing.

*J. L. Moon,
F. H. Lauton & Son, Spokane, Washington*

Makes halftone work easy

Here is a makeready shortcut for halftone work. Pull a proof of the halftone, using a little too much ink for normal work. Sprinkle the print quite heavily with a fine talcum powder, spot the sheet in position and you will have as good a print as if you had made a cutout of the tissue—with much less time and labor. The dark parts of the print hold a heavier coating of the talcum and thus print slightly harder than the highlights.

*L. R. Henderson,
L. R. Henderson Company, Traverse City,
Michigan*

An easy way to feed onionskin

In feeding onionskin to a Kluge press, difficulty is often encountered with the stock failing to stand up in position. In cases where it tends to curl or buckle on the bottom side where it is resting, pick up and delivery can be helped by placing a line gauge or wooden ruler in front of the stock pile. It should rest on or across the magazine side gauges (stock holders). This adds rigidity and helps keep the paper from slipping down or buckling.

*John W. Coffman, Jr., Editor and Publisher
The Takoma Journal, Takoma Park,
Maryland*

What Kimberly-Clark uniformity means to you

The value of uniformity in a printing paper is often talked about but seldom understood or appreciated. At Kimberly-Clark, we believe it is one of the most important factors in the production of low cost, quality printing—and each of our papers is designed with that thought in mind. Here's why: uniformity means good press performance—a minimum of "muddling up", register that's always "dead on", exceptional stability. It means ink is trapped and fixed evenly, each halftone dot printing to

its precise tone value. It means equal pick resistance and ink receptivity across the entire sheet so that solids print clearly, smoothly. And colors that sparkle at maximum tonal density. So it's no coincidence that you will find close-to-perfect uniformity, ream after ream, in Kimberly-Clark Hifect, Trufect, Multifect, Lithofect and Shorewood. They're made that way to assure you of achieving the finest reproduction possible at lowest true cost. Ask your distributor for samples today.



**Products of
Kimberly-
Clark**



**25% REDUCTION
ON 115 TYPES, CLASS 2 FACES**
**10-15% DROP
ON LARGE SIZES OF MANY OTHER FACES**
**UNIFORM LOW PRICES
ON STANDARD FONTS**

PRINT FOUNDRY TYPE AT BIG SAVINGS

■ What does New Price mean to YOU and your customers?

It means better printing at lower costs. For now more than ever it pays you to use incomparable ATF foundry type in both heads and text, to produce a better job. Now it is even easier and cheaper than ever to buy one or a dozen fonts of any number of faces as you need them, out of Branch stocks. There's even more difference now between ATF type costs and the terrific investment in casting machines and matrices. You get more for less with ATF precision cast foundry type. Buy it now at these new low prices!

■ Only One Price for each point size, in all standard type fonts
 This applies to 250 of our stock faces, irrespective of style. All type fonts except handmade scripts are now priced at our new uniform scale. There no longer is a Class 2 price. Tables L, M, N and W are as dead as yesterday's newspapers. There's a 25% reduction right across the board on 115 of the 250 faces we carry in stock. Many additional faces formerly brought higher prices for 30 pt. and up. Putting the same price on all sizes means additional savings here of 10 to 15% and more. One other reduction in this new table is the elimination of the 10% upcharge on orders for caps only, lowercase only, or figures only. Larger volume and production economies make these drastic reductions possible, simplifying your ordering and our invoicing, and saving money for everybody. Print foundry type!

OUR ONE AND ONLY PRICE LIST FOR ALL 250 STOCK FACES

Point Body	Caps	Lowercase	Figures	Three-Part Fonts	Title Line Fonts
4	\$ 3.55	\$ 4.15	\$ 1.55	\$ 9.25	\$ 5.10
4½	3.40	4.15	1.55	9.10	4.95
5	3.25	4.05	1.50	8.80	4.75
6	2.15	2.75	1.05	5.95	3.20
8	2.15	2.95	1.10	6.20	3.25
10	2.90	3.60	1.20	7.70	4.10
12	3.15	3.90	1.30	8.35	4.45
14	3.50	4.50	1.45	9.45	4.95
16	3.25	4.10	1.50	8.85	4.75
18	3.50	4.50	1.65	9.65	5.15
24	4.40	5.10	1.95	11.45	6.35
30	4.95	5.75	2.25	12.95	7.20
36	5.75	6.65	2.55	14.95	8.30
42	6.15	7.20	2.75	16.10	8.90
48	7.20	8.40	3.15	18.75	10.35
60	8.30	9.85	3.60	21.75	11.90
72/60	11.75	10.80	5.60	28.15	17.35
72	12.80	11.85	6.20	30.85	19.00
84/72	15.05	14.10	6.50	35.65	21.55
84	16.45	15.25	7.10	38.80	23.55
96/72	19.60	19.05	7.95	46.60	27.55
96/84	21.25	20.55	10.05	51.85	31.30
96	22.70	21.80	10.95	55.45	33.65
120/96	26.80	24.25	12.00	63.05	38.80
120	30.30	26.90	13.45	70.65	43.75

ATF

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Rapid research has done it again! Here is the lithographic roller the industry has wanted and needed for a long time! A roller specially designed to handle fast drying and quick-set lithographic inks without glazing or hardening on the rollers. Now for the first time you can be sure of bringing ink down from the fountain to the form rollers in unchanged condition . . . full strength, full color, in an even flow. And the danger of surface breakdown or pitting, as a result of glazing, has been eliminated once and for all. Why not have your Rapid salesman call on you right away with full details?

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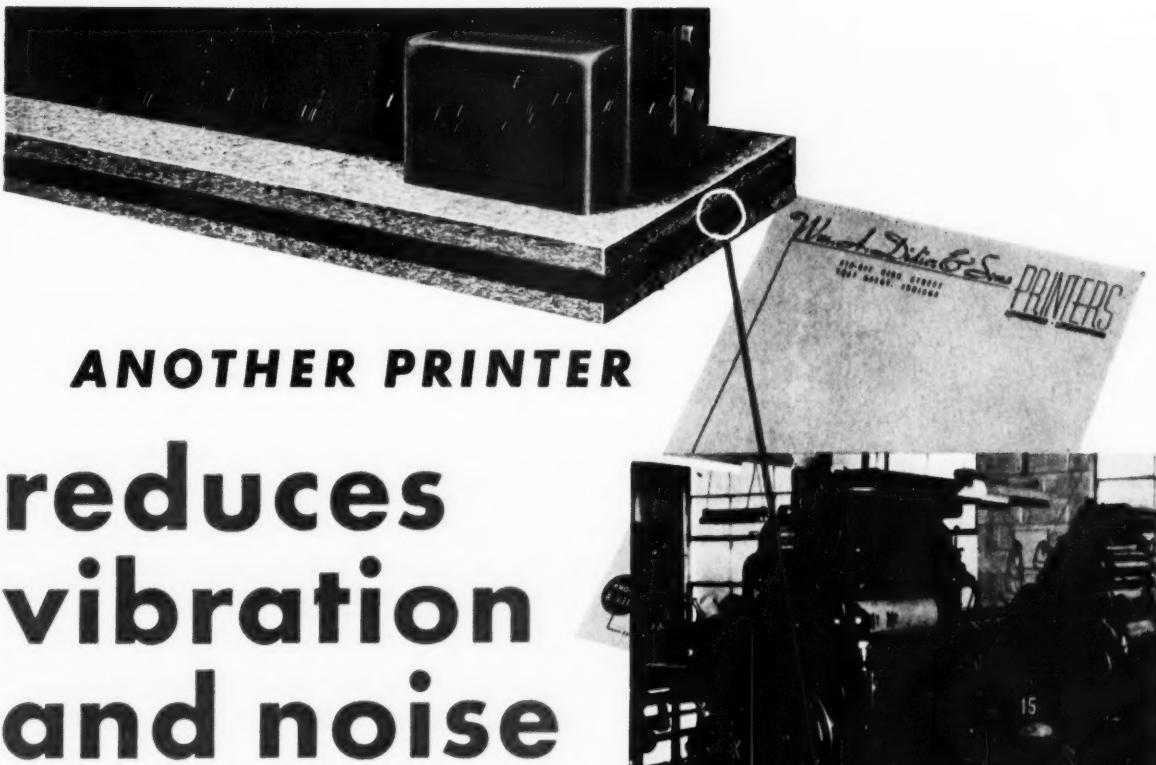
HAMILTON ANDORRA
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ANOTHER PRINTER reduces vibration and noise

THE EASY WAY...

WITH

UNISORB[®] MOUNTING

Now you can get all of the advantages of reduced vibration and noise . . . and do it quickly, easily without running into "unexpected trouble".

When you mount your machinery on UNISORB, there are no more holes to be drilled in the floor. No bolts, no lag screws. First we recommend the proper grade of UNISORB, then you simply cement the mounting to the floor and to machine legs. Let the UNISORB cement set overnight, and you're

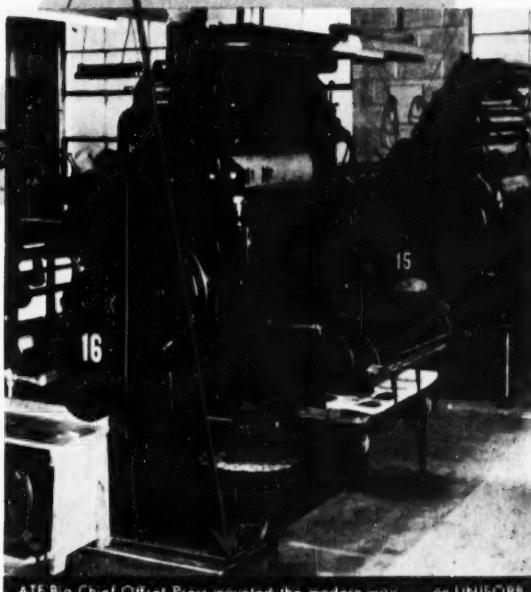
ready to roll in the morning.

It's that easy to do away with 60% to 85% of all transmitted machine noise and vibration. To reduce your building maintenance costs, make your machines last longer, get the complete story about UNISORB and the job it can do for you. Return the coupon today and we will send you a copy of the booklet "Why It Pays to Anchor Your Printing Machinery on UNISORB". There's no obligation, of course.

UNISORB is also available pre-coated with adhesive, but is not recommended for use with machines that require shimming.

SEND FOR
THIS FREE
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TODAY!

THE FELTERS COMPANY
209-PI South Street, Boston 11, Mass.
Gentlemen:
Please send my FREE COPY of booklet "Why It Pays To Anchor Your Printing Machinery on UNISORB."



ATF Big Chief Offset Press mounted the modern way . . . on UNISORB . . . at the large Fort Wayne, Indiana, printing plant of William A. Didier & Sons.



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Prominent Users of Strathmore Letterhead Papers: No. 105 of a Series



QUALITY gives momentum
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Long before the advent of the motor truck, Fruehauf was a significant name in transportation. Even before the turn of the twentieth century, August C. Fruehauf had a combination blacksmith shop and wagon-works in Detroit that was considered one of the best in the country. It was the pioneering persistence of this man that inspired the idea of perfecting a more "modern" wagon—a trailer—and coupling it to the newly-born gasoline engine—the motor truck.

Today, the largest builder of trailers in the world, Fruehauf still works with an insistence upon precision and a care for detail inherited from its founder. Even in its choice of a Strathmore Letterhead Paper for its correspondence, the insistence on *quality* performance is evident.

Whenever *quality* expressiveness is the standard of measurement by which a letterhead is judged, you'll find that Strathmore is by far the leading choice of successful business firms. For the *quality* of Strathmore Letterhead Papers represents integrity and reputation. Let your supplier show you your letterhead design reproduced on one of the Strathmore Papers ... you'll see how much *quality* can really say!

Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Writing, Strathmore Bond. Envelopes to match converted by the Old Colony Envelope Company, Westfield, Mass.

STRATHMORE *MAKERS
OF FINE
PAPERS*
Strathmore Paper Company, West Springfield, Massachusetts

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in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

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PRINTERS' INK



ADVERTISING AGE



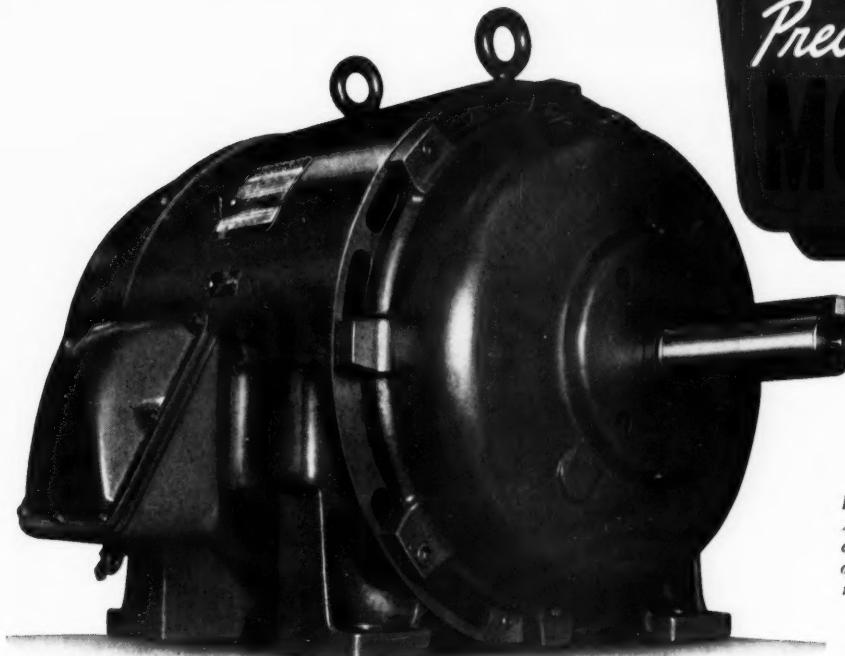
SALES MANAGEMENT



PURCHASING

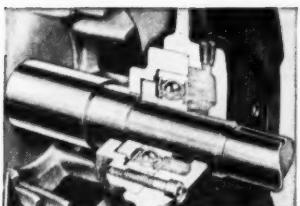
FOR RUGGED SERVICE...

**"All motors are
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Reliance Totally-enclosed Fan-cooled A-c. Motor. All other standard enclosures available, with wide choice of mechanical designs and special mountings. Ratings from $3/4$ to 300 hp.

- ★ Heavy shafts, bearing to bearing
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... AND THE BEST PRE-LUBRICATED BEARING DESIGN

The Reliance pre-lubricated bearing provides *four times more operating hours without re-lubrication* than any other bearing used in motors today. And—whatever your lubrication schedule—you just can't grease 'em wrong! To get the complete "inside story" on motor bearings, write today for Bulletin B-2201. It contains hard facts on the advantages of the Reliance pre-lubricated bearing design, with cutaway view, cross-section diagram, comparison chart, and statements by bearing manufacturers. B-1488J

RELIANCE ELECTRIC AND
ENGINEERING CO.

1101 Euclid Avenue, Cleveland 10, Ohio • Sales Representatives in Principal Cities

MORE
LETTERHEAD
BUSINESS
FOR
PRINTERS

This ad is one of a series showing businessmen the advantages of using two or more letterheads. Currently, they are appearing in

BURROUGHS CLEARING HOUSE
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THE INSURANCE SALESMAN
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THE REPORTER
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ROUGH NOTES

Also, special selling advertisements directed at your customers are appearing in

JOURNAL OF ACCOUNTANCY
OFFICE MANAGEMENT
THE OFFICE

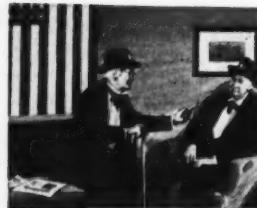
**NEENAH HELPS
THE PRINTER**
because they sell quality printing as well as quality paper. Printing salesmen can get more stationery business by showing their customers the advantages of using more than one letterhead. Already, thousands of executives have read *The Psychology of Business Impression* and are potential customers.

For more information on how to follow through, write to our Printers' Service Department.

Your Letterhead TELLS MANY THINGS ABOUT Your Business

DOES YOUR LETTERHEAD

identify your age and responsibility, especially if they have important institutional value?



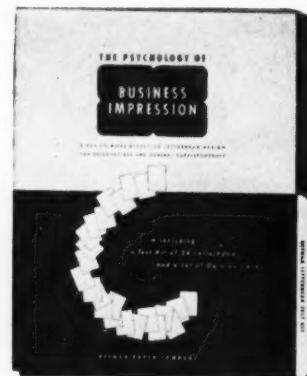
DOES YOUR LETTERHEAD

back up your salesmen with advertising, trademarks, phone numbers, guarantees, etc.?



DOES YOUR LETTERHEAD

show engineering know-how by expressing the design style of your products or services?



The Psychology of Business Impression, Letterhead Test Kit and Opinion Cards.

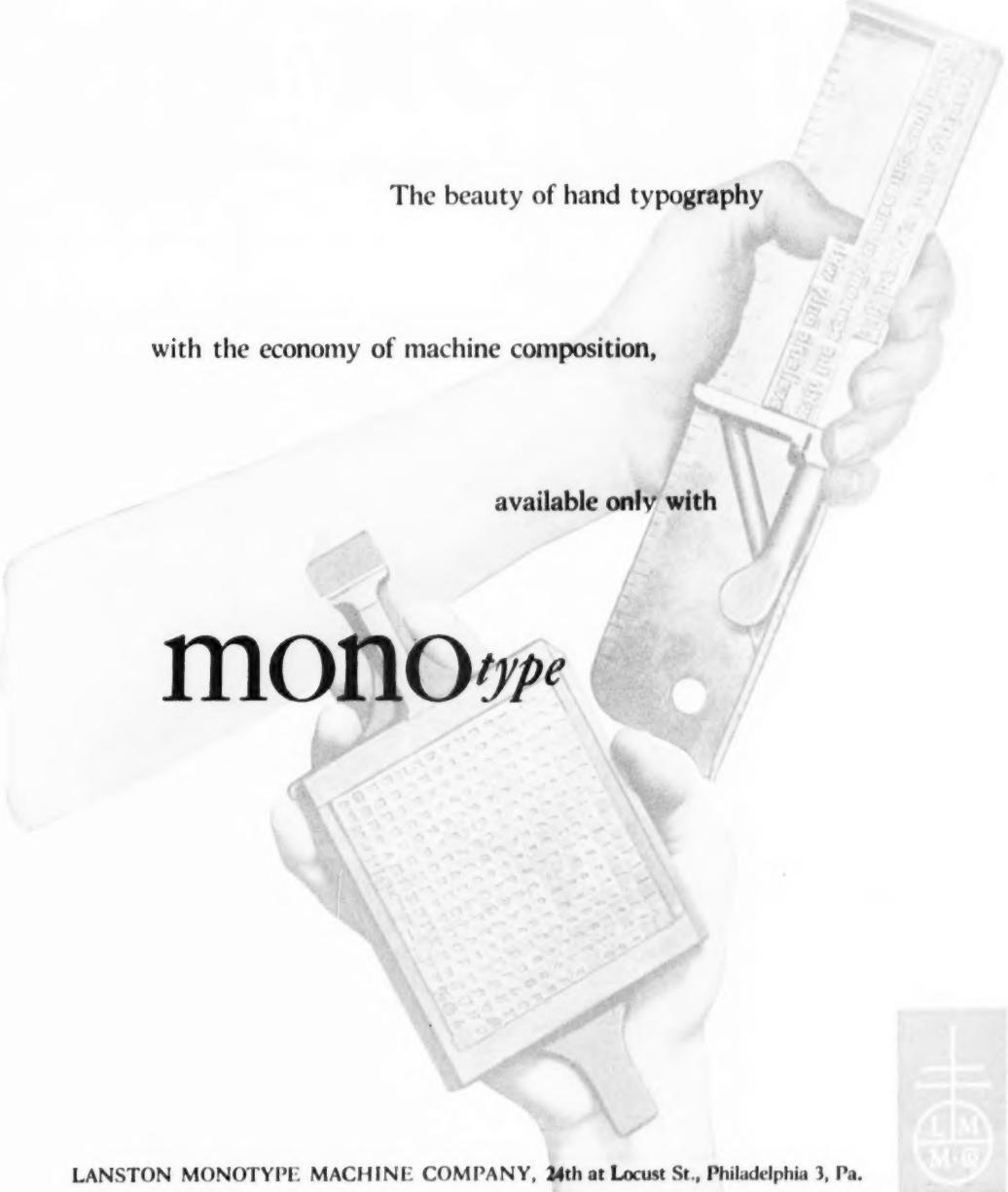
3 Keys to Selection and Use of Neenah Thin Papers, a portfolio of samples with ideas for effective use of thin papers.

SIGNATURE

IP-3

Envelopes are available in all grades of Neenah rag content bonds.

NEENAH PAPER COMPANY, Neenah, Wisconsin



The beauty of hand typography

with the economy of machine composition,

available only with

monotype

LANSTON MONOTYPE MACHINE COMPANY, 24th at Locust St., Philadelphia 3, Pa.

BRANCH OFFICES: 116 Spring St., N. W., Atlanta 3, Georgia • 170 Summer St., Boston 10,
Massachusetts • 216 W. Jackson Blvd., Chicago 6, Illinois • 441 Lexington Ave., New York 17, New York
55 New Montgomery St., San Francisco 5, California

IN CANADA: Monotype Company of Canada, Limited, 77 York St., Toronto 1, Ontario, Canada.

This ad set in Monotype Hess Old Style, No. 242, 8 point and 12 point.



depend on

DISSTON

for all these products



QUALITY printing, like the manufacture of fine tools for the printing industry, requires skill and know-how.

The men who make Disston tools are as skilled and experienced at toolmaking as a good pressman is at make-ready. Furthermore, the effect of their skill shows up in a number of ways.

For example, compare an ordinary paper knife with a Disston 866. Both have hard steel edges inlaid on a soft steel back. But take a close look at the weld. You won't find it on the Disston knife—it's that perfect! That's why the 866 is called "the knife with the integral edge." And because it's made from Disston's own specially heat-treated steel, it stands up under heaviest use. But these are only a few of the many fine features that make the 866 *the* outstanding paper knife.

Or compare an ordinary circular slitter with a Disston. You'll find that the additional edge-holding features of a Disston really prove its quality.

All Disston products for printers display the same kind of excellence. Try any one—you'll use them all!



PAPER
KNIVES



PRESS
PLATES



FOUNTAIN
BLADES



CYLINDER
JACKETS



CIRCULAR
SLITTERS



For prompt service, expert advice,
reliability, many economies

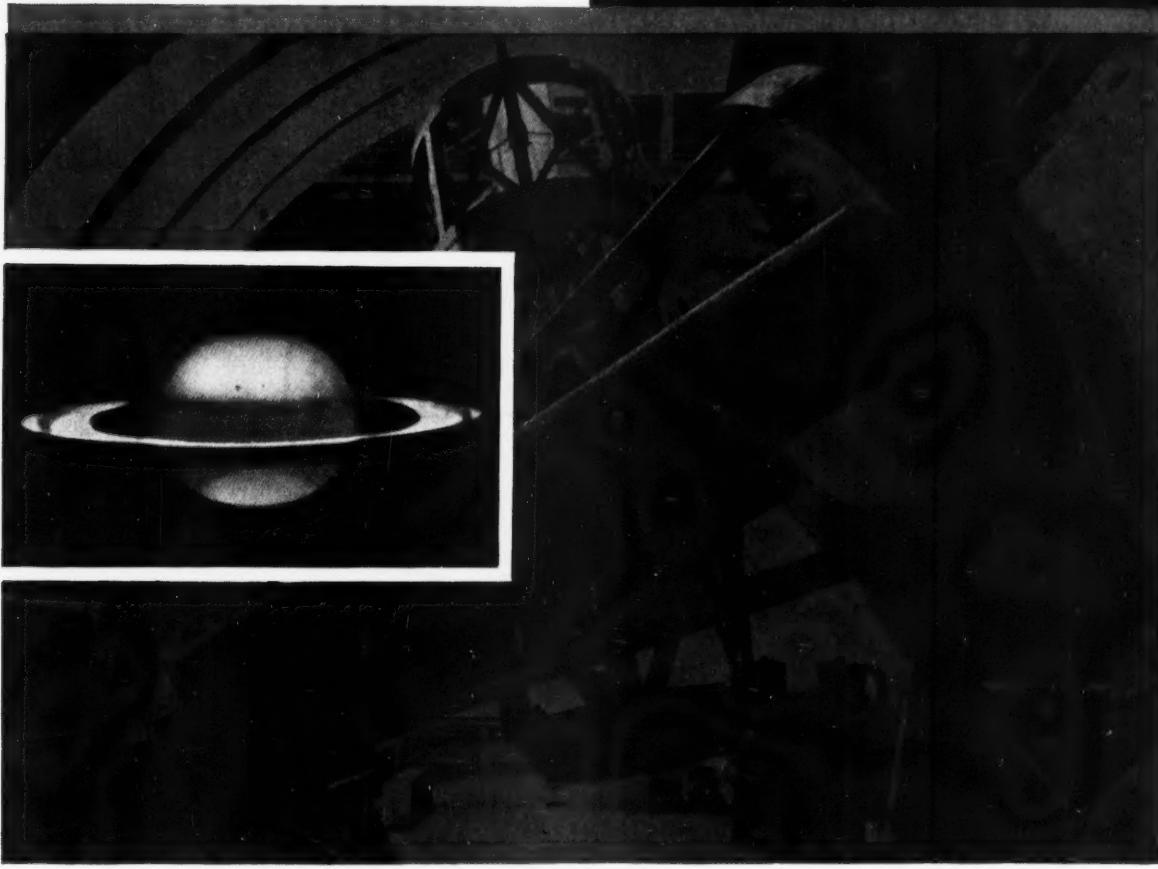
SEE YOUR DISSTON DISTRIBUTOR

HENRY DISSTON & SONS, INC.

682 Tacony, Philadelphia 35, Pa., U. S. A.

In Canada, write: 2-20 Fraser Ave., Toronto 3, Ont.

D esigned to show detail . . .



The specially designed 200-inch telescope atop Mt. Palomar discovers details of the rings of Saturn never seen before.

WARETONE MIRROR FINISH
OLD TAVERN METALLICS
M-J POSTCARD AND COVER
GUARANTEED FLAT GUMMED PAPERS
RELYON REPRODUCTION PAPER
WARE HEAT SEAL

McLAURIN-JONES COMPANY
HEADQUARTERS: BROOKFIELD, MASSACHUSETTS
Offices: New York, Chicago, Cincinnati, Los Angeles
Mills: Brookfield and Ware, Mass., Grand Rapids, Mich., Homer, La.



The McLaurin-Jones line of fine papers brings out new details in your printing, too. Why? Because McLaurin-Jones fine papers have a specially designed micro-smooth finish.

Discover new details in your printing. Choose the line of fine papers specially designed to bring out the details of your craftsmanship . . . McLaurin-Jones Fine Papers . . . for printing, label, box covering and postcard work.

McLAURIN-JONES FINE PAPERS

THREE COMPLETE PLATEMAKING PLANTS

PROCESS COLOR
PLATE COMPANY

522 S. Clinton St. • Chicago 7, Ill.

Phone WEBster 9-0522

DAY
AND
NIGHT



Zooming paper costs got you dizzy?

One safe and sane way to bring costs down to earth is by paying less for fine enamel printing papers. You can save \$50 to \$80 per ton simply by specifying Consolidated Enamel Papers instead of premium-priced sheets of identical quality.

Why can Consolidated deliver so much for so little? Only because of the modern enamel papermaking process which Consolidated pioneered and perfected. Consolidated Enamels are made and coated in a single streamlined operation. This eliminates many costly steps still required by makers of old-style papers. The savings are passed on to you.

Consolidated alone has had 20 years' experience in making enamel papers exclusively by this streamlined method. It's only logical that such a wealth of know-how would assure you of the best values in enamel papers today, regardless of coating method.

free help! See for yourself without cost. Let us give you a generous supply of our paper. Then run it along with your next fine printing job, comparing it with any enamel paper at any price. If the results aren't all we claim, you haven't lost a thing. If they are, you've found a new way to reduce your customers' printing bills and to increase your own profits. Phone your nearest Consolidated Paper merchant now for your free supply.

Consolidated ENAMEL
PAPERS

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PRODUCTION GLOSS • MODERN GLOSS • FLASH GLOSS • PRODUCTOLITH • CONSOLIDITH
CONSOLIDATED WATER POWER & PAPER CO. • Sales Offices: 135 S. La Salle St., Chicago 3, Ill.



Speaking of Thoroughbreds



FINE HORSEMANSHIP deserves a thoroughbred
—just as fine typography merits a
"thoroughbred" grade of paper.

THE relationship between typography and paper is a lot like the relationship between rider and horse . . .

The St. Regis Line of Uncoated Book Paper is the thoroughbred of the field. These economical papers provide a resilient printing surface. They have a uniform bright color and good opacity. Whether your job calls for faithful reproduction of halftones, woodcuts, zinc plates or type, you'll find the *right* paper in the St. Regis Uncoated Book line.

A thoroughbred is produced by skillful blending of pure blood lines, just as St. Regis uncoated Book Papers are produced by skillful blending of special pulps. Rigid processing control from forest to final packaging assures you of consistently high and uniform quality.

For best impressions—economy, too—standardize on the complete St. Regis Line of Uncoated Book Papers. Stocked by better paper merchants everywhere.

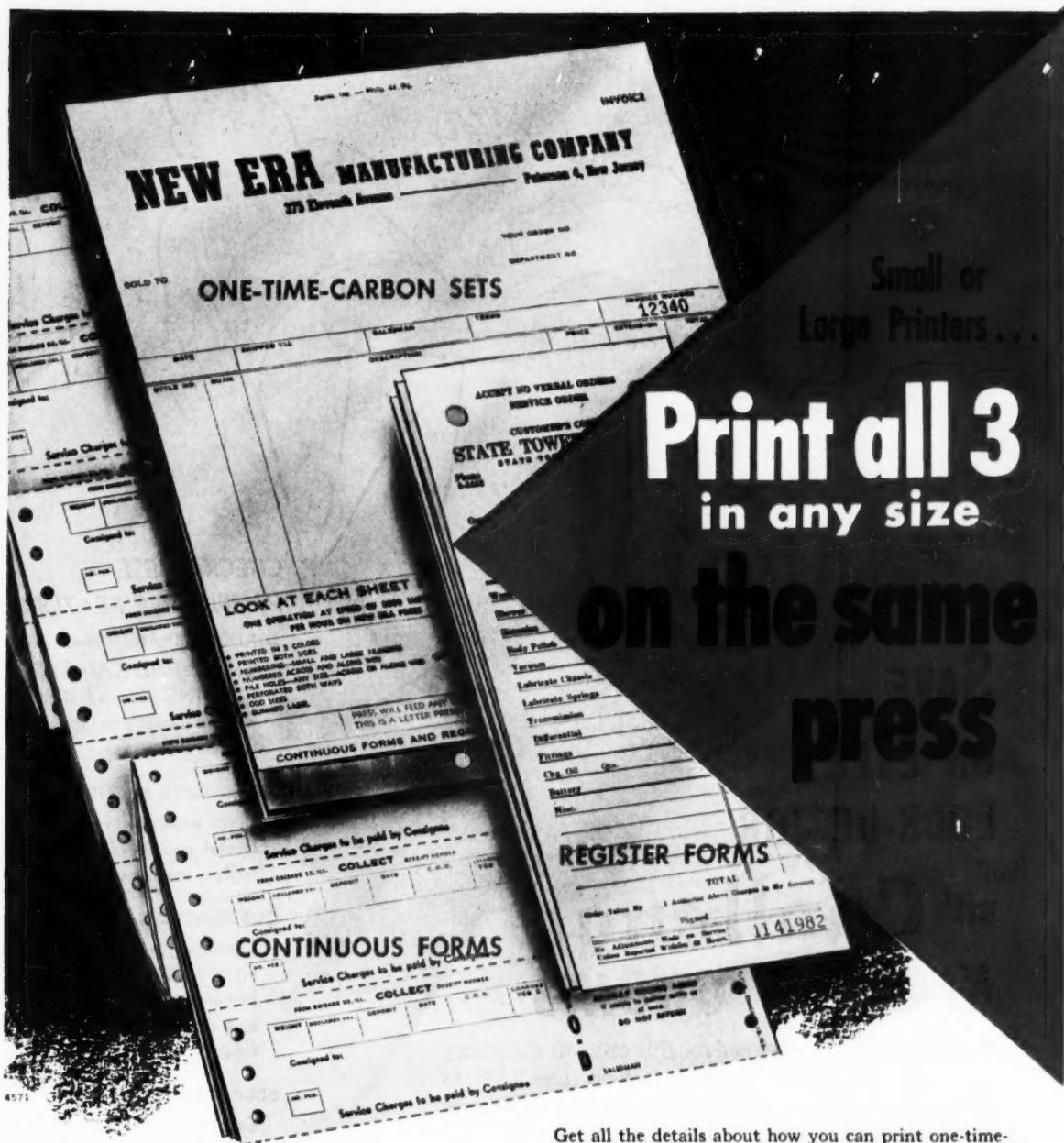
UNCOATED BOOK LINE
DeSoto Super • DeSoto E.F. • DeSoto Eggshell
Cellupaque • Imperial Bible • British Opaque



ST. REGIS
SALES CORPORATION

FROM ST. REGIS' OWN FORESTS

comes the raw material to be processed—under rigid, step-by-step control—into a complete line of classifications and grades, each uniform in its consistently high quality.



Now you can print one-time-carbon sets, continuous forms, and register forms in any size on the same basic New Era Press at speeds to 8,500 impressions per hour. The New Era Press operates with any size type-high forms—either type, flat electros, or rubber plates.

The New Era Bulletin shows you how you can print one-time-carbon sets, continuous forms, register forms and many other jobs on one New Era Roll-Fed* Flat-Bed Press with one pressman. It can print multi-color jobs on one or both sides, with flat electros, type, or rubber plates—punch, die-cut, slit, insert, reinforce, patch, eyelet, perforate, and number. The finished product can be delivered either cut off, rewound, or zig-zag folded. Continuous forms, register forms, and one-time-carbon sets are assembled on the New Era Collator which takes 7 sheets and 6 carbons, delivered either cut-off or continuous.

Get all the details about how you can print one-time-carbon sets, continuous forms, and register forms as well as many other jobs on one New Era Press. Write for your free copy of the New Era Bulletin today!

*Paper in rolls available from any paper supplier.



IT'S MONEY
IN YOUR
POCKET!



**SAVE
ON EVERY
LOCK-UP JOB
with Challenge®
HI-SPEED QUOINS**

Take a pencil and paper and roughly estimate the money you could save by cutting down lock-up time **75% to 80%**. Then add the other advantages and your answer will be the reason why CHALLENGE HI-SPEED QUOINS are one of the most profitable investments in the graphic arts field today. These self-contained, self-locking HI-SPEED QUOINS, which individually do the work of two to eight ordinary quoins, are available for foundry or press forms in seven lengths from three to twelve inches. If you're interested in reducing shop expense, take it from one of our customers who compared HI-SPEED QUOINS with ordinary quoins—**"On the basis of cost, there's no comparison."**

THE CHALLENGE MACHINERY COMPANY

Office, Factories, and Show Room:
Grand Haven, Mich.



**Over 50 Years in Service
of the Graphic Arts**

DEALERS IN ALL PRINCIPAL CITIES

CHECK THESE PROFITABLE FEATURES

DIRECT EXPANSION—

CHALLENGE HI-SPEED QUOINS expand directly with no damage to type, slugs, furniture or chase.

NO REGLETS REQUIRED—

Since expansion is direct and lateral motion eliminated, no reglets are needed.

QUICK-ACTING—

Operated by a single key, the HI-SPEED QUOIN permits locking or unlocking side or end of form with one quick twist.

SELF-CONTAINED—

Each HI-SPEED QUOIN is complete — there's no time wasted searching for half a quoins.

GUARANTEED—

No risk involved — you get a full year's guarantee against defective workmanship or material.



ASK FOR A DEMONSTRATION

Your Challenge dealer will be glad to show you the unique operation and details of the HI-SPEED QUOIN. Call him in today.



What's Your Favorite Color?

EXPERTS on men's tastes say it's probably blue. So maybe there's a place for blue HOWARD BOND in your business life.

But if blue isn't your favorite, how about pink? Or green? Or canary? Or cafe, salmon, cherry, gray, buff, russet, primrose, goldenrod? These are the standard HOWARD BOND colors so

popular with businessmen throughout America. Many use HOWARD colors for letterheads. Many more use them for business forms, having learned that these distinctive colors hasten paper work by simplifying identification, routing, and filing. Others use HOWARD colors to achieve two-color effects with one-color printing.

Whatever *your* needs, and whatever *your* color preferences, HOWARD BOND will fill the bill. For proof ask your printer or paper merchant to show you samples. And be sure to look at HOWARD *whitest* white while you're about it.

PRINTERS! This message appears in advertising magazines read by your customers.

HOWARD PAPER MILLS, INC.

• HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

"The Nation's Business Paper"

Companion Lines: Howard Ledger • Howard Mimeograph



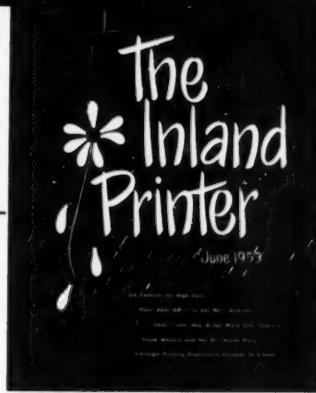
Howard Writing • Howard Posting Ledger



Doesn't color reproduce better on Maxwell Offset?

Howard Paper Mills, Inc. / MAXWELL PAPER COMPANY DIVISION / Franklin, Ohio

We'd be pleased to send you samples of our seven finishes and two tints



Six Controls for High Costs

Eddie Schneider of New Orleans' Tropical Press believes that the difference between profitable operation and merely getting along is a matter of controlling plant costs every step of the way.

★ Eddie Schneider is a man who believes strongly that the difference between profitable operation and merely getting along in these days of high overhead and high taxes can be the degree of efficiency with which plant costs are controlled at every step. And Mr. Schneider is no idle theorist in the matter of litho shop profits.

After his discharge from the Armed Forces following World War II, Mr. Schneider—with fifteen years' experience as pressman and photographer in other plants' litho departments—started the Tropical Press on a shoestring and a conviction that the time was ripe for a plant that dedicated itself to quality color offset work. The Tropical Press has grown considerably since. Its plant at 510 Camp Street in New Orleans handles a sizable proportion of the lithography turned out in the South's largest city.

"There are six points at which we apply strong cost control pressure," said Mr. Schneider, summing up the keep-overhead-from-eating-you-up measures he has worked out in the years since the Tropical Press first went into business. His six "points of cost control pressure" are:

By David Markstein

New Orleans

Eddie Schneider of New Orleans' Tropical Press believes in adequate and positive methods for controlling costs; he is no idle theorist for he puts his ideas into effect in his own plant

(1.) *The right equipment for the job to be done.* "I wouldn't attempt to say that the exact equipment we have found best would be the best for another shop. That would depend upon the type of work it is called upon to do, what sort of customers it has, the service schedules it must follow," Mr. Schneider said. "Our shop is not a large one. Most of our work is advertising, and a great percentage of that is two-, three- or full-color work. We have an ATF 17x22, and an Ebcu 22 x 34 press. On one

or the other, we can most economically handle the types and sizes of work we get.

"The important thing about equipment—ours or anyone else's—is that it can be (a) tailored to handle the sort of work it is called upon to do with little or no waste at any point, and (b) that it be *modern*."

Eddie Schneider lays strong stress upon the importance, from a cost-control standpoint (and from quality control as well) in modern equipment. Breakdowns cost money, and





Laying out a job properly is a key point in cost control. Careful work here will save time later

do-overs on completed work cost even more money. "And that doesn't take into account the deadly cost in lost good will and customer confidence that delay or an off-register job can bring," he said.

(2.) *Don't tinker with a winning procedure or a winning formula.* Whether it's a system for scheduling jobs or a chemical formula for platemaking, Eddie Schneider believes in determining the best plan—then sticking to it.

"A small improvement in shop routines sometimes can result in lost motion," he pointed out. "Once a good combination has been found, it doesn't pay to make changes, either for the pure sake of change or in order to reap a nominal benefit. At least, that's been our experience."

The owner of the Tropical Press believes that this rule applies most strongly to the use of materials. "Once the best chemicals, the best inks, the best of any material have been determined, don't experiment. Experimenting loses motion, it can bring about a poor job. It doesn't pay."

(3.) *Work closely in advance with customers.* The Tropical Press is in one way quite fortunate in having advertising agencies for its biggest customer group. These professionals understand the mechanics of reproduction, and the cost of making late changes. Nevertheless, with these "pros" as with other types of customers, a need will often arise for last minute changes. "And in common with other shops, we frequently find it difficult to pass on ALL of the waste this costs us—particularly the lost motion. We just can't do it," Mr. Schneider said.

skilled, highly-paid men can be shot—and a lot of overhead dollars with that time."

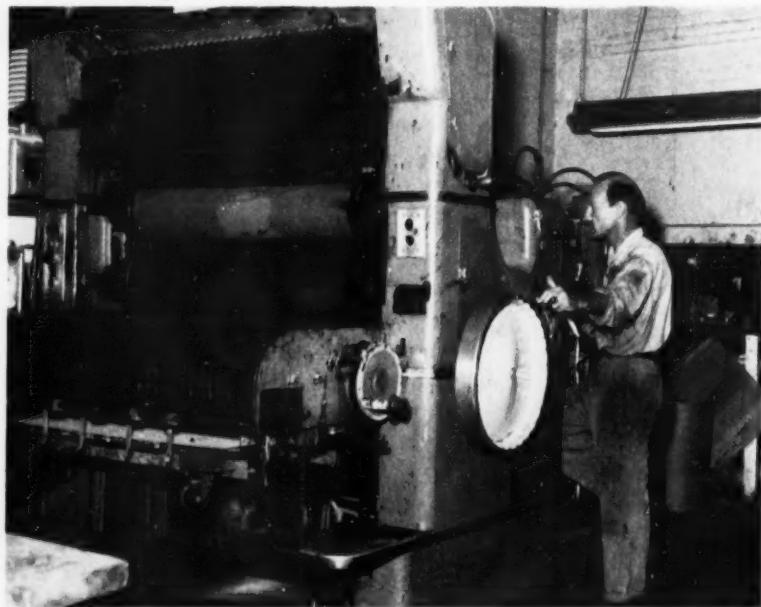
(5.) *What you sell is Time—conserve it.* Minutes, seconds, hours are all a service business has to offer its customers. Putting the well-paid hours of skilled men to the most productive use is a basic step in litho plant cost control, Mr. Schneider explained.

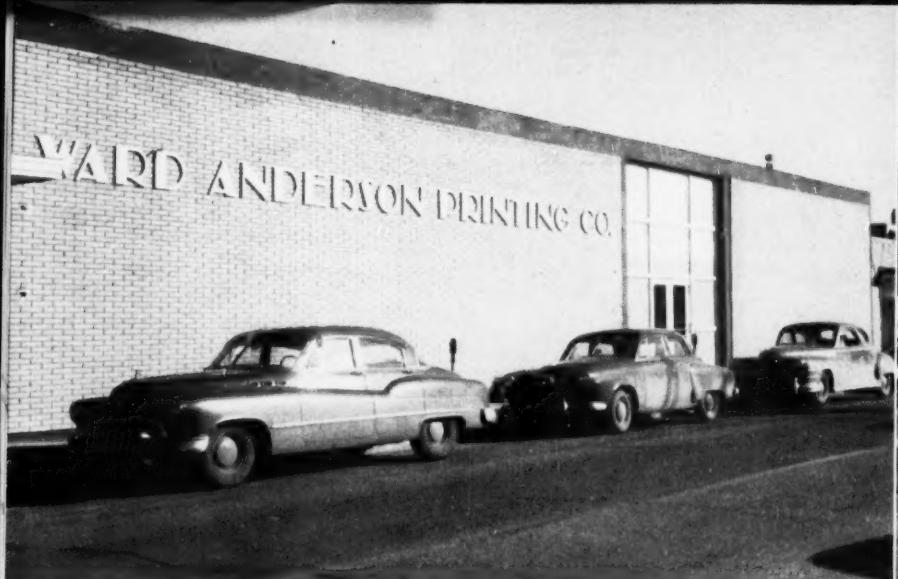
"This calls," he pointed out, "for precise scheduling of all work at the start of each day, and for continuing, close supervision to see that the schedules are not missed. Our advance morning planning even takes into account the expected speed at which a job will be run, the hour it will go on the press, the time the plates should be ready."

(6.) *If you want efficiency, provide efficient working conditions in the plant.* Men cannot work their best, perform most efficiently, and turn out the best possible job under uncomfortable conditions—even with the best will in the world.

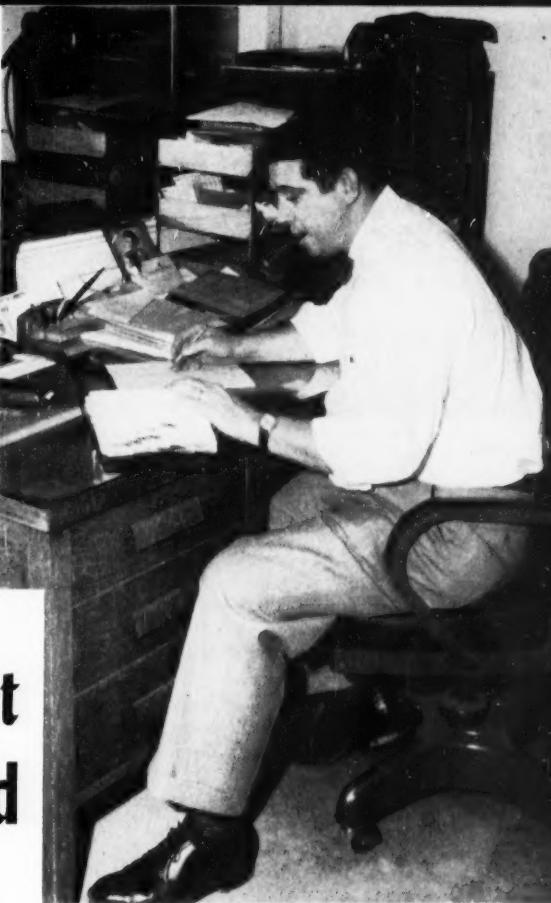
"That's the reason we've installed year-around air conditioning in every department of our plant, from the office to the pressroom," said Mr. Schneider. "It was a sizable cash investment that pays for itself in the course of any hot, uncomfortable summer. It pays in making possible better work, in allowing people to avoid that dragged-out feeling that comes toward afternoon on a summer day and that brings slowed-down work, and increased likelihood of expensive mistakes. I know our employees appreciate it."

Advance scheduling to save time takes into account details such as planned press speeds





New, modern plant of Ward Anderson Printing Co., Albuquerque, fronts on main highway



J. M. Barber, member of the firm, is manager of the new Ward Anderson Printing Co. plant

New Mexico Plant Adds Offset To Get New Accounts, Hold Old

By Frank Coates

★ Commercial printers who have hesitated to add offset to letterpress production in well established plants would find the experience of the Ward Anderson Printing Co., Inc., of Albuquerque, New Mexico, an encouragement for action. This company has found the combination service to be a potent means of obtaining new accounts and holding old ones. It is the first plant in the city to offer full color on large offset presses.

The Ward Anderson experience, however, points up one very primary stipulation: you can't expect the team to work well if one is a good sound draught horse and the other one an outworn old nag. It wasn't until this concern installed an offset department that worked on even terms with letterpress that success came.

The plant is one of the older establishments in Albuquerque, and first offered offset service back in

1939. The approach was tentative, with an antiquated press, and didn't get very far in selling the community on lithography.

When the present owners, Thomas G. Summers and his brother, Robert L. Summers, J. M. Barber and J. R. Wilhite took over the business in 1946 they found the offset department withering on the vine, good only for business forms and other limited uses.

The new owners were youngish men who threw a lot of energy and new equipment into building up volume, but they couldn't expand the offset service because there wasn't room in the old plant. They moved to a larger place in 1948, and two years later opened up a first class offset department with a Harris 28 x 34 press. They found that booming Albuquerque—by this time 150,000 in population—was ready for it.

A surprising amount of business turned up for which offset was the ideal medium of production; for example, magazine covers, maps, menus, tourist folders and industrial

brochures. No one imagined, until adequate offset service came into the city, how much work went out to offset printers in other cities.

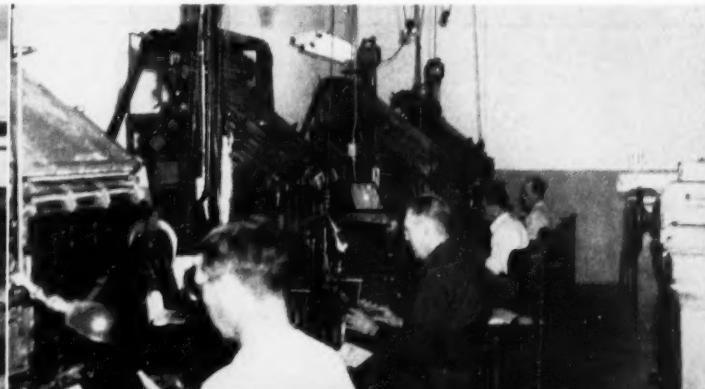
Nor did Summers and his associates find that a full-fledged offset department interfered with the flow of regular letterpress business. The two services actually work together, and are complementary.

The Ward Anderson plant specializes to a considerable extent on publications. It produces seven monthly magazines and several weekly papers. These publications are local and regional in character, and with their modest runs it would not be practical to do them with the kind of lithography that is common among large national magazines.

One of these magazine clients is the state magazine, *New Mexico*. The Ward Anderson plant got the con-

Ward Anderson Co. composing room is well planned, equipped, and is efficiently lighted

Linotype equipment is at one end of composing room with letterpresses at other end





Above, new M-29 Miehle recently installed. Right, large Miehle cylinders. Windows at rear are only ones in plant which is otherwise air-conditioned

tract by competitive bidding in 1952 and again in 1953. The contents are devoted entirely to the history, color and life of New Mexico. It is printed by letterpress, except when color inserts are used. These are reproductions of paintings or kodachromes, and offset proved to be the ideal way to do them.

Another of their magazines, *Sun Trails*, also publicizes the colorful attractions of New Mexico, and uses still more color. It is published by an affiliate of the printing company, a corporation set up by Mr. Summers, for the purpose of doing for New Mexico what *Arizona Highways* magazine has done for Arizona. Again, offset and letterpress team up—offset for the covers and color pages, letterpress for the black-and-white sections. The color printing in this magazine has been a very effective influence in popularizing the company's offset service for jobs that lend themselves to offset production.

Still another magazine account is the *New Mexico Stockman*, which uses offset for its covers only.

In all three cases, offset printing has offered a helping hand in attaining elements of color that so well harmonize with the contrasting beauties of the half-mountainous, half-desert New Mexico terrain.

With complete equipment for both offset and letterpress production, the Ward Anderson Company occupies the position of a general practitioner. It is possible to suit the treatment precisely to the customer's needs.

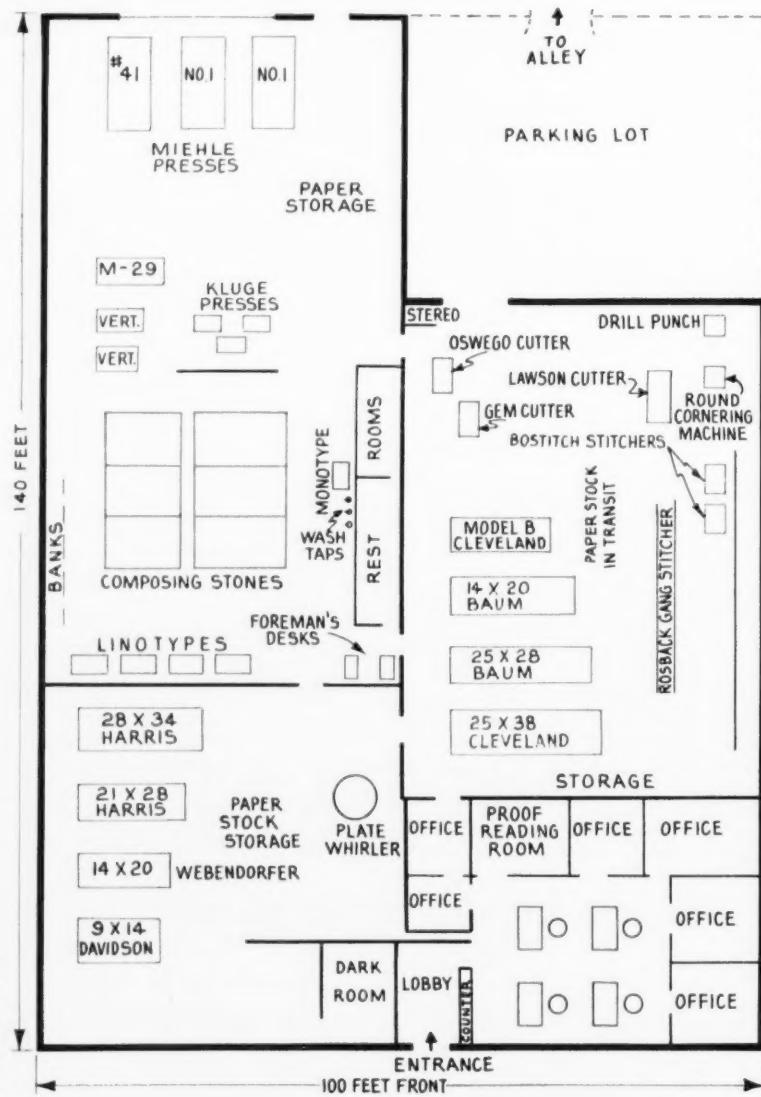
In addition to the many routine printing jobs where letterpress is called for, there are cases where the buyer already owns a set of cuts and wants to use them, or can obtain cuts from manufacturers for local printing. Then there are rush jobs, where the time it takes to have engravings

made might delay a delivery date a precious day or two, and offset is the answer. And the plant has turned out calendars and tourist literature that would have gone out of town if offset had not been available.

When a customer is undecided whether to use letterpress or offset, Manager J. M. Barber obligingly figures the job both ways, estimates the cost of engravings and lines up com-

parative figures. The buyer makes his own decision without any feeling of being sold something he didn't particularly want.

It has happened more than once in the first two years of offset service that the Ward Anderson company acquired a general run of business from a new account that came primarily for an offset job, and then continued to send other work.





Rosback gang stitcher at Ward Anderson has six stations to accommodate magazine production. At right is new 25x38-inch Baum folding machine

As soon as the new department was installed, the management felt the need for a special offset room with air conditioning, and in December, 1952, moved into a new \$65,000 plant with all the necessary trimmings.

The new plant is 100 feet wide and is divided down the middle. On one side are the offset room, composing room and letterpress room, the first enclosed and air-conditioned. This half of the building runs 140 feet to an alley. It is sealed off by a concrete and tile partition and heavy fire doors. It is all based on a six-inch concrete floor which, plus acoustical tile ceilings, partition and doors, cuts noise and vibration to a minimum. In the front office you can't tell whether presses are running or not.

The other half of the building is only 100 feet deep, leaving about 900 square feet of parking for cars and for delivery trucks. Over-all floor space in the one-story building is 12,000 square feet. The pressroom

side is so designed that it will carry a second story, and, in case of need, the parking space could be used for more building.

Temperature and humidity control in the offset room plays an important role in the high, dry climate of New Mexico. Paper arriving from the mills quickly loses moisture. When too dry it tears easily, takes more ink and may ripple. It absorbs moisture in running and may expand or shrink and spoil register. The new offset room has floor space to store a 30-day supply of paper stock. In 30 days it gets acclimated to local conditions, kept as near the ideal as possible.

Around the main offices are five private offices for management, salesmen and the personnel of the affiliate publication, *Sun Trails*. Offices are heated in winter and cooled in summer by the Carrier system.

To the rear of this section, in the short half of the building, is the folding and bindery room.

The plant is equipped with four offset presses: 21 x 38 and 28 x 34 Harris presses; a 14 x 20 Webendorfer and a 9 x 14 Davidson. The letterpress group consists of three large Miehles, a No. 41 and two No. 1's; a Miehle 29, two Miehle verticals and three Kluges. The folding machines include a 25 x 38 Cleveland, a 25 x 38 and a 14 x 20 Baum, and a Model B Cleveland. Cutters are Oswego and Lawson. The gang stitcher is by Rosback and the stitchers are Bostitch.

A feature of the new building that the 40 Ward Anderson employees especially appreciate is roominess. There is space at the presses and folders for stock, and areaways through which to move finished and unfinished work. They also like the clean rest rooms and lockers.

The location is three blocks from the center of town. Parking is now much easier for customers than in the former location across from the post office.

The state magazine, *New Mexico*, features history, color and life of southwestern country



Sun Trails does for New Mexico what *Arizona Highways* has done for years for that state



The Lawson cutter handles Ward Anderson Co. cutting jobs on seven monthly magazines





If you think Work Simplification is only for very large plants, take another look because

Small Printing Plants May Adapt Work Simplification Methods

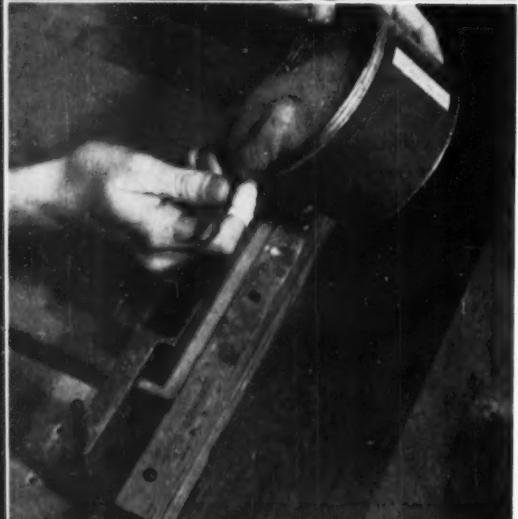
★ A Work Simplification program will work in a small plant. It has been successful at the Copifyer Lithograph Corporation, in Cleveland, where 65 to 70 employees comprise the shop personnel and another 20 make up the office and executive staff of the company.

Aside from the printing industry, an outstanding example of successful small plant operation is found at DuPont's Newark, New Jersey, pigments plant, where currently 87 persons are eligible to participate in the program. Since the program was started in 1937, "the average savings per accepted idea runs in the neighborhood of \$300. Each participant averages 2.3 ideas per year."

The program at Copifyer is just under three years old—long enough, however, to prove its value. Interviews with the men on the job as well as the supervisors indicate increased enthusiasm and results.

"I think the small plant and its personal-contact type of relations is conducive to the growth and use of Work Simplification," said Frank A. Myers, treasurer of Copifyer. Myers was responsible for his company's interest in the program.

Myers' training, as well as that for eight of his other supervisors, was



Top: Here's a Work Simplification operation common to any plant, large or small. Note the girl is applying paste with a brush to the edges of the bands she will wrap around circulars (similar to hand-tipping operations in binderies). The fanning out and applying of the paste is unproductive preparation time. Next picture shows the Work Simplification way. The paper is loaded between guides. A trough is placed in position and filled with the right kind of paste or glue. One filling of the trough lasts for hours. In the next picture, notice the narrow opening at bottom of trough which lets paste run onto top sheet of paper. When it is pulled out, the next one gets the application. Trough may be completely filled with paste. Bottom: Now Betty Christensen, who recommended time-saving gadget, steps up production 80 per cent. In small plant one or two such gadgets may be used; larger plants may use 100 or more. Photographs taken by James J. Siger, of the Western Printing & Lithographing Company of Racine, Wisconsin



a condensed version, representing an investment of about \$50 for each of the men. "Maybe we haven't gotten as much out of it as we would have by taking the full course, but for a small plant it has worked just fine. We don't bother too much with the paper work and we expose our employees to the Work Simplification principles on an informal basis."



Copifyer employees have a personal stake in the financial success of the company. The incentive is Copifyer's profit-sharing plan. The money for this plan comes from "profit made (1) by reducing labor turnover, which eliminates the large cost of training new employees, (2) decreased spoiled work because of more careful workmanship and checking, and (3) increased efficiency which has resulted in lower costs."

The company attempted to provide channels for improvement of work such as the suggestion award system. However, without the tools or knowledge of steps in promoting an idea, the system failed to attract the quality of ideas that were economically sound.

Work Simplification, however, does provide step-by-step procedures on how to find the better way of doing a job. The men and women at Copifyer know there is value in thinking the "Work Simplification way," and that is just what they do with the announcement of every new job coming into their respective departments. As soon as they hear about it, they work as a team with the supervisor to develop ways to simplify operations, to make their own work easier, and to cut down the costs of production. When the operations are improved every employee can feel it financially. Already the company has shared \$200,000 with employees under the profit-sharing plan.

Both at Copifyer and the pigments plant at Newark, the employees express their approval of Work Simplification. What the pigments plant management says about the matter is identical with that at Copifyer—"the employees like the program for a number of reasons. One is that it

offers a definite and positive means of getting their ideas considered. Prior to the program, when an employee had an idea which he wanted considered, he might have discussed it with his supervisor and urged adoption. If his supervisor happened to be busy or not particularly interested in the idea, the chances of further action were generally slim. This was particularly true when the idea involved a department other than the suggestor's own because of the usual problems of crossing organizational lines and getting to the right people to discuss an idea. Under the Work Simplification program, all individuals who participate can submit an idea on any subject involving any activity of the plant. As soon as the idea is received in writing, it is recorded, assigned a number and from there on has to be carried to a conclusion. It is considered by a number of individuals including members of higher supervision, technical people and anyone who can conceivably contribute to the evaluation of the idea. This in itself insures thorough consideration and expedites the adoption of worthwhile ideas."

Worker participation and management participation is needed for a successful Work Simplification program. The latter is actually the most important. In this area both Copifyer and the pigments plant agree.

The latter states: "Management likes the program essentially for the same reasons. It feels that the program offers a means of continuous stimulation of improvement-mindedness. While it is recognized that some of the ideas are not original, the program offers the necessary vehicle for carrying ideas to completion."

The consideration of other people's ideas often leads to further improvements; in fact, frequently entirely different solutions from the ones proposed are used. The important thing is that everyone coming in contact with this continuous flow of ideas is stimulated and either considers an improvement to the original idea or thinks of similar situations elsewhere which would also be improved by some adaption of the idea.

Let's see how that works at Copifyer. Two years ago the method of cutting corrugated wrapping was recognized as needing improvement. The "before" steps included standing a roll of the wrap upright on the work table, cutting a length off with a butcher knife, then removing the roll from the table. Under the stimulation of Work Simplification, the roll of wrap was mounted horizontally at the end of the table, thus permitting full use of the table at all times

Second of a Series

By Lillian Stemp

In response to widespread interest among its members, Printing Industry of America, Inc., is seeking to develop an industry-wide Work Simplification Program, tailored specifically for the printing and lithographing industry. The first step will be an intensive two-week conference instruction course for representatives of 15 to 20 firms, to be held this fall or next spring. Arrangements are being made with Allan Mogensen, father of Work Simplification, to conduct this course. Out of this initial conference, it is expected that a "packaged" course for use by all companies in the industry, large and small, will be developed. This industry program would be conducted somewhat along the lines of the present highly successful Foreman's Management Program which is jointly sponsored by Printing Industry of America and the Lithographic Technical Foundation. Charles A. Conrad, personnel director of the Western Printing & Lithographing Company, Racine, Wisconsin, is chairman of the PIA Work Simplification Committee.

Now the edges are cut even and square and duplicate uniform lengths are cut without waste.

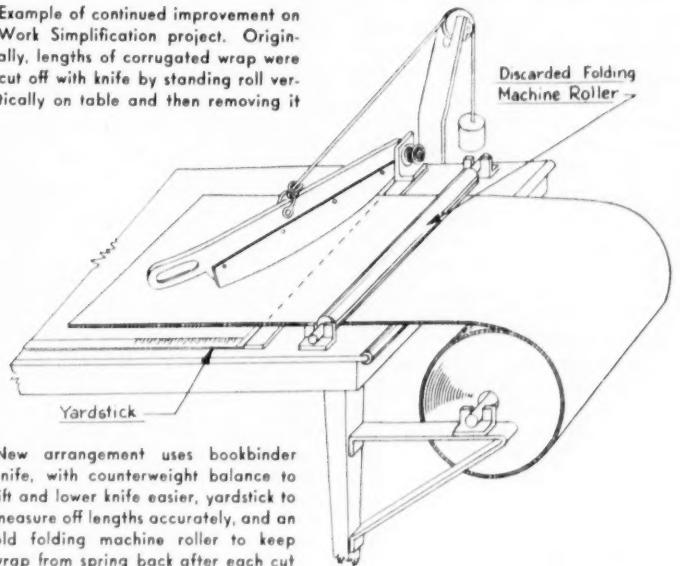
Under most circumstances, the tendency would be to stop right there under the guise of "a good job well done." But it is different with Work Simplification. Participants are alert to better ways than the better way they may have just developed. In time, a counter-weight balance was installed to make lifting and lowering of the knife easier. And just a few days before I visited the plant, a Work Simplification enthusiast suggested the installation of an old folding machine roller to hold the wrap secure and keep it from flopping back after each cut.

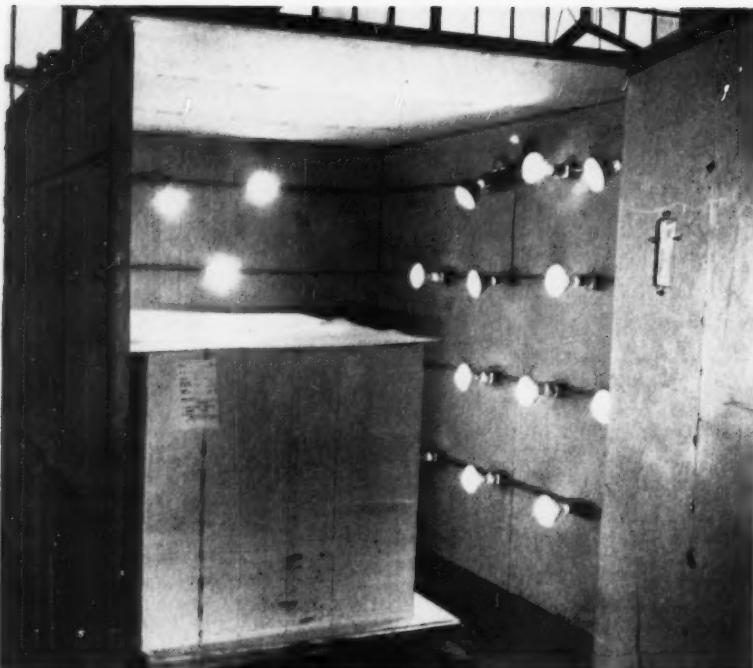
This example points to another reason why Work Simplification can work in a small plant. It is just the type of idea or solution to a problem that is common to most printing plants, large or small. It is true that the savings from improved methods can be greater in the larger plant because of the volume but they can also be appreciable in the small plant. The small plant offers many opportunities to reduce handling costs, which are non-productive and which exist to a larger extent in the small organization.

Myers discussed the banding gluer, which, for example, was adopted by the Western Printing and Lithographing Company in Racine, Wisconsin. Some of Western's single departments are as large as the entire plant and personnel at Copifyer. That does not make the banding gluer any less desirable at Copifyer.

and eliminating the manual work of putting the roll on and off the table. Next a bookbinder's hand trimming knife was mounted in a slot cut in the top of the table. A yard stick was mounted on the back edge of the table as a cutoff measuring guide.

Example of continued improvement on Work Simplification project. Originally, lengths of corrugated wrap were cut off with knife by standing roll vertically on table and then removing it





"Livingston's Turkish Bath" is a Work Simplification idea which serves as a paper-conditioner for wavy-edged paper. Front, left side, top are movable, can be disconnected, space used for paper storage in a pinch. Lamps are standard 250-watt heat lamps with inside silvered reflectors

Perhaps the only difference is that because of Western's large operation, they have been able to utilize a hundred of these gadgets, whereas Copifyer can use only two. In one of the illustrations herewith, Western's employee, Betty Christensen, shows the old method of applying paste with a brush to the edges of the bands which she will wrap around circulars. Note this is similar to the hand-tipping operations in binderies and is preceded by a fanning-out operation. These steps are unproductive and time consuming.

When Miss Christensen was transferred from the Gift Wrap department to the bindery, she asked her supervisor, Wally Nighbor, why "one of those paste cups like they have over in Gift Wrap couldn't be used." Wally investigated. He modified the idea, made a cardboard model, had it approved, and built in the machine shop. The banding gluer was next utilized in the Folding Department. In the latter operation, glue was substituted for paste, and kraft paper for the banding materials. The gluer replaced the costly gummed tape method previously used and did a neater job as well. It cut the make-ready time down and increased productivity 80 per cent. One filling of the trough lasts hours, laborious fanning and brushing are eliminated. Brushes, and the work of cleaning them, are no longer necessary in the operation. As time

goes on improvements on the improvement are being made and it is all because of an interest in Work Simplification.

Most plants handle banding straps, removing them from skids when they come in, or placing them on skids of material being shipped out. At Copifyer no steel strapping has been bought since 1945. All that comes in is reused by rewinding it on reels; the banding is made endless by a set of tools.

Paper conditioners are costly and take a lot of space. Copifyer men noticed that whenever they had paper wrinkling trouble on the press, it came from a skid of "wavy-edge" paper. They did not find a single case of "tight-edge" paper with a baggy center. They first tried out a portable rack of heat lamps, putting one rack on each side of the feeder on the press. This heated the top two feet of "wavy" edge of the pile, drove out the moisture in the edges so the sheet laid flatter. Then, in most cases, a slight wrinkle would disappear when the paper was run through the press.

For skids that have extremely wavy edges, it was sometimes necessary to keep the heat lamps on for a long time before the paper would flatten out. So, rather than keep the press waiting, the next step was to build an enclosed booth with asbestos sides and roof and with heat lamps on the walls. A skid of paper can be wheeled into the booth and "cooked"

for as long as necessary to take the moisture out of the edges, so the paper lays flat. This booth is nicknamed "Livingston's Turkish Bath" after the maintenance foreman who built it.

On one recent job, out of 28 skids of paper received from the mill, not a single one would run without wrinkling. So the first skid of wavy paper was put into the "Turkish bath." After two hours of cooking, the paper had flattened so it could be run on the press. After the first two or three skids were thus cooked, the "Turkish bath" was able to keep ahead of the press, and the entire 28 skids were run without further wrinkling. The length of time depends on how wavy the sheet is.

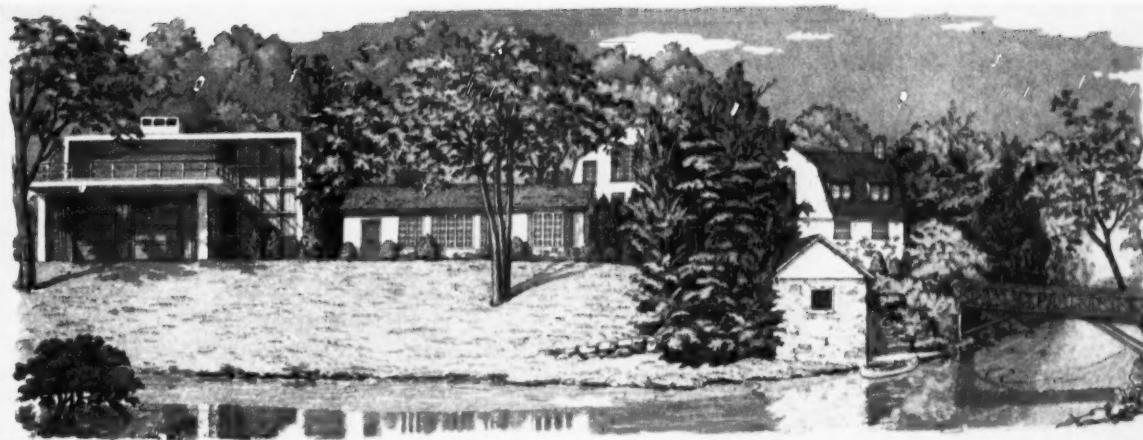
On the Copifyer booth, there are lamps on only two sides. This was done so two sides and the roof could be removed and the space used for paper storage, since the "Turkish bath" is used only occasionally.

Improvements on air blast nozzles at the four-color offset presses worked so fine at Copifyer that the idea was adopted by one of the press manufacturers.

Racks for backing paper, banding machine dollies, work tables, conveyors, etc., are all evidences that Work Simplification can work in a small plant.

Another typical example is an improvement on a folding machine. "Ike" Dorsey, the bindery foreman at Copifyer, is Work Simplification minded. He was looking for a better way to take care of bleed trims on the folding machine. Where the trim was $\frac{1}{4}$ " wide, the trimming knives gave no trouble. But where the customer furnished paper with $\frac{3}{16}$ " trim or less, the paper tended to buckle as it went through the trimmer knives. This often resulted in a crooked cut-off, or sometimes the sheet failed to trim at all.

"Ike" decided what was needed was some way of holding the sheet steady and firmly gripped right next to the trimming knives. So he had a couple of rubber bushings about $\frac{1}{2}$ " wide made to slip over the shaft right next to each knife. These were made large enough, in outside diameter, so that the paper was "squeezed" and held firmly as it passed through the trimmer knives. Since the paper could no longer buckle sideways or drift away from the knives, it was possible to make cutoffs of folded edges as narrow as $\frac{1}{16}$ of an inch. When not making a trim, the rubber bushings are slid to one side of the shaft so they do not squeeze the paper as it goes through the fold plates.



Believe it or not, but this is the rear view of the estate on which the Overbrook Press nestles! Press is located in one-story building behind tree

Frank Altschul and the Overbrook Press

★ Here, indeed, is the *ne plus ultra* in ideal situations for a private press—a completely equipped shop in a building all its own located far from the madding crowd on a pastoral property.

For the Overbrook Press nestles in an enchanting 450-acre estate in the environs of Stamford, Connecticut. Here is a sanctuary for peace and meditation, a tranquillizing atmosphere in which perfection can be leisurely approximated without any trace of being casual. Here is a gratifying instance of a private press fulfilling one of its highest functions—that of garnering significant speeches, sermons and essays of the day and gracing them with distinction and authority. The power of the press is herewith utilized with an enlightened altruism for the influential dissemination of thoughts, that can help ameliorate differences in a world of ideological conflicts.

The moving force behind the Overbrook Press is Frank Altschul, a retired banker and philanthropist, who views the happenings of the day with an international perspective and universal attitude. His is an alert vigilance for true spokesmen of the times, men who have some of the answers to current perplexing problems. Mr. Altschul has contributed to the cause of British-American solidarity upon which the future of the free world depends, furthering the cause of human freedom. He has been instrumental in pointing out effective methods for the cooperation of the liberal forces of mankind throughout the world with publications that dissipate fallacies of the day. Through distinguished press-work, these economic and political

By P. K. Thomajan

*Sixth of a Series
On America's Private Presses*

messages are given a definite look of importance and circulated to individuals in high office, in the hope of activating them to contribute to the general good. Mr. Altschul's undertaking reminds one of the tractarians of the 19th century, whose dynamic issuances contributed so much to improving morals and morale.

Sometimes, Mr. Altschul reaches back into the past for a document that has a timely import, which he will present in the form of a bold broadside. An instance, is the one on *Liberty* by the great English political economist, John Stuart Mill.

These Overbrook imprints address the reader with a forthright decorum that commands the fullest attention and respect for the printed word, which never have to shout, maintaining an even tone of inflexible meaning. These documents appear in discreet dress, unmarked by temporal vogues, abiding by the pre-

cepts that have formed the basic constituents of great typography.

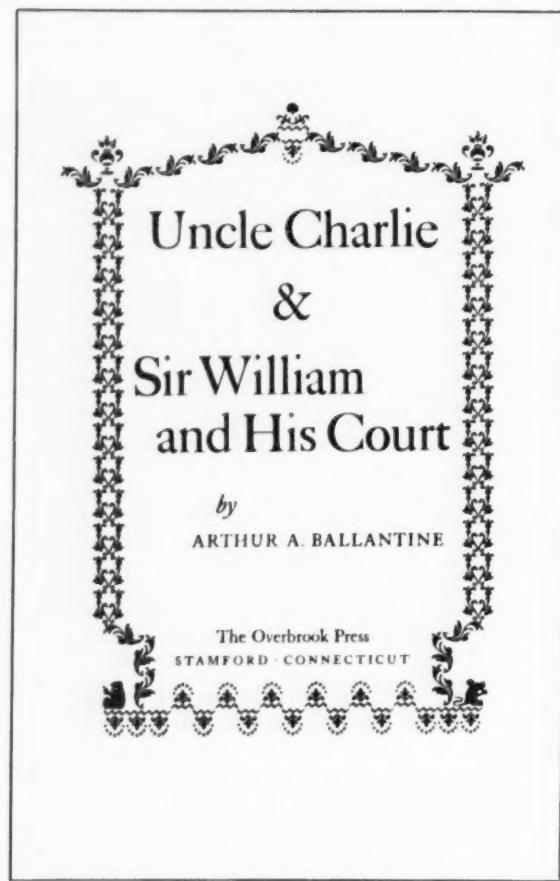
Typical titles are "Liberty" by Judge Learned Hand; "A Declaration of Conscience" by Senator Margaret Chase Smith; "In Support of the President" by Dorothy Thompson; "The Road Away from Revolution" by Woodrow Wilson; "The Problem of Asia" by Charles Malik, guiding spirit of the UN; and the "Blood, Sweat and Tears" address of Winston Churchill. Some of these tracts are hard-bound but most of them are made up in paper covers.

Each item appears in a different format accented by some expressive typographic touch. On many jobs special art work is obtained to give it added distinction. On serious subjects, the layout is naturally conservative with agreeable ornamentation, and so on, according to the subject but there is an unwritten law that all jobs must look distinctive.

Whenever Overbrook items are sent to their selected list, dropped in is a small card carrying the personal compliments of Mr. Altschul. These are phrased with a variant

Marks of the Overbrook Press and sketch of Overbrook Farm above were drawn by T. M. Cleland





The Overbrook Press excels in fine typography; this example's border was printed in a terra cotta shade and the type matter in a dark gray

nicety and framed with typographic fitness.

Mr. Altschul's broad-gauge approach to life is reflected in the Overbrook Press, whose interests extend into the printing of professional books on chess problems and choice items of literature. Some eight chess books have been printed to date and these require the most exacting composition. Diagrams showing various moves are made up entirely of Monotype squares. There is a just jibing of rules, tight closing up of corners and eliminating of all the white openings. Inasmuch as these titles are limited editions, some thought is given to typography, and color is added to get away from the drabness of ordinary chess books.

The literary phase introduces one to volumes that are a genuine joy both to the eye and to the touch. Many of these have placed among the Fifty Books of the Year. Among the outstanding titles are "One More Spring" by Robert Nathan; "The Happy Prince" by Oscar Wilde; "A Dream in the Luxembourg" by Richard Aldington; "Modern Love" by George Meredith.

Leading artists and graphic artisans have generously contributed of their talents to add to the beauty of Overbrook books. Among them: W. A. Dwiggins, Rudolph Ruzicka, T. M. Cleland, and Bruce Rogers.

For the imposing folio edition of Shakespeare's poems, Bruce Rogers drew special initials. This was printed in 24-pt. Lutetia on Cromwell gray hand-made paper; hand-bound in a specially made marble paper with red niger black and with corners gold stamped.

The Press has three colophons, all designed by that master hand, T. M. Cleland. They are used according to the weight and character of the title.

There is a treasury of fine papers to draw upon, many of them dating back prior to the first World War. From England, there is Brooke, Batchelor, Glaston, Archer, Winterborn; from Holland, Van Gelder; from Italy, Amalfi, Fabriano, Praga; from China, Papier de Chine; from Sweden, Handwove.

One would hardly believe that the structure occupied by the Press is a remodeled pig-pen. It is a one-story white wooden structure facing

AN ADDRESS

BY

The Rt. Hon. Winston S. Churchill

PRIME MINISTER OF GREAT BRITAIN

December 26th 1941



*The Overbrook Press : Mcmxxii
Stamford Connecticut*

Title page of 28-page, case-bound book, 6 x 9 1/4 inches, was reprint of an address by Britain's Churchill; top type line and V emblem in red

the dreamy tree-fringed Mianus River. This is composed of two sections, a panelled library and reception room and the pressroom, with its spacious and tidy working quarters. The walls are picturesquely lined with framed proof pages of Overbrook books along with other memorabilia.

Equipment consists principally of a power-driven 17x22 Universal press, a Challenge hand cutter, a Potdevin glue coater, steel imposing stone, Hamilton type cabinets, a hand lead cutter and a mitering machine.

Types are limited but select, including complete series of English Caslon, Lutetia, Arrighi, Centaur and Bodoni Book along with a liberal supply of English and American foundry borders, ornaments and brass rules; also Monotype borders and ornaments.

Supervising the operations of the Press is a skilled craftsman, John McNamara, formerly of Yale University Press, the Rumford Press, and the Marchbanks Press. Ably assisting him is the compositor, John T. Logan, also associated with the

Yale University Press in former years plus a stint with the Limited Editions Club.

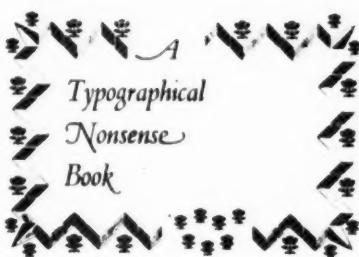
These two gentlemen make a smooth working team that turns out around a dozen books and brochures a year. The system of operation is as follows: Mr. Altschul will bring into the shop the text of a recent address, article, or essay which he feels is worthy of being honored with printed distinction; attached will be a memo giving some general design cue. Thereupon, Messrs. McNamara and Logan set to work. Within a week or so, press proofs of sample pages are submitted to Mr. Altschul, who makes a few minor changes, and then the job is ready to roll. Within a few weeks, that piece is in the mail, circulating to influential individuals who are always grateful for its receipt.

McNamara and Logan are sticklers for precise composition. Often they make their own ligatures, cutting in letters to get a better fit. They like a tight spacing of words. Capitals are always thin-spaced to give them an even look.

There is a great respect for white space and impositions thereon. Even

THE PIED PRINTER'S PRIMROSE PATH

* * *



Printed at The Overbrook Press

Stamford Connecticut 1940

Title page, 6 1/4 x 9 1/4 case-bound book; type in black, "flowers" yellow, zig-zag border green

"color" must prevail throughout. McNamara takes great pride in taking any Overbrook item, folding over a succession of pages, and revealing the evenness of the "color" throughout. Before printing a job,

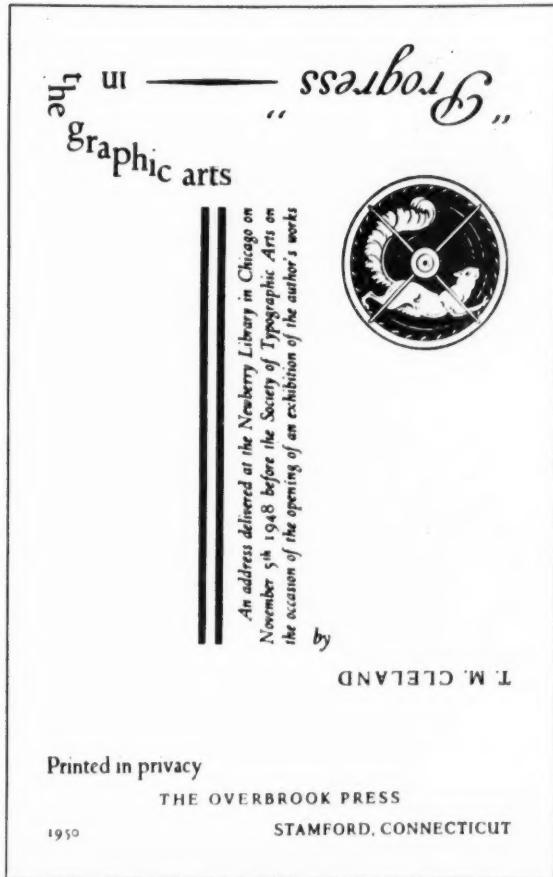
a half-dozen "color" sheets are struck off before the right value is established. Procedure in maintaining evenness of quality is to match up the first sheet of each form. McNamara can tell when a sheet is wet how it will look when dry for it always dries a shade lighter, so he goes a shade darker on the wet sheet.

The press is never run over 800 impressions an hour and editions average from 150 to 300 copies.

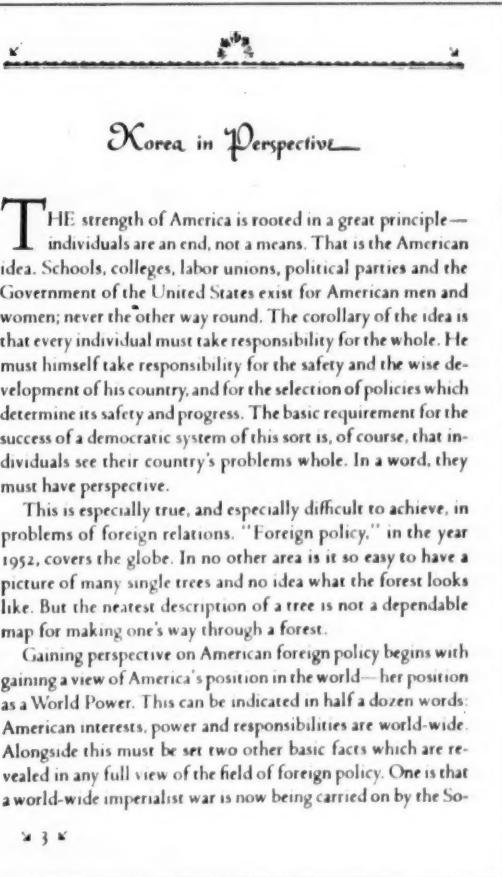
Much is done with small ornaments in creating neat symbolical accents. An instance of this was on the opening page of "Korean Perspective" where a bomb burst is made out of an old Monotype sun by shaving off half of it and placing it on a horizon with two small ornaments representing planes flying off on each end of the horizon. In another instance, the opening of a poem about a sea voyage, an ocean liner is made out of rules sailing on a sea of parentheses with commas for white caps. A couple of porpoises leaping out of the water along with some sea gulls flying overhead are made from Monotype borders. In a

(Turn to page 90)

Page from T. M. Cleland book; rules, ornament, gray-blue; type black



Reprint of Adlai Stevenson article; ornament simulates bomb bursting

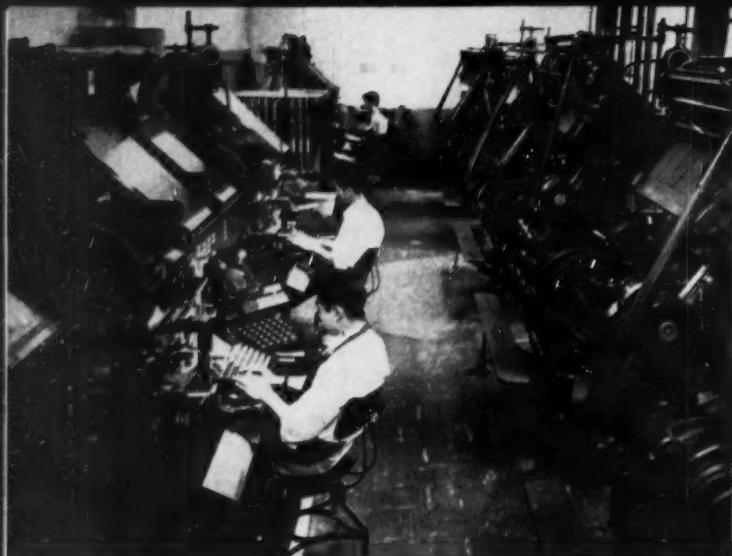


THE strength of America is rooted in a great principle—individuals are an end, not a means. That is the American idea. Schools, colleges, labor unions, political parties and the Government of the United States exist for American men and women; never the other way round. The corollary of the idea is that every individual must take responsibility for the whole. He must himself take responsibility for the safety and the wise development of his country, and for the selection of policies which determine its safety and progress. The basic requirement for the success of a democratic system of this sort is, of course, that individuals see their country's problems whole. In a word, they must have perspective.

This is especially true, and especially difficult to achieve, in problems of foreign relations. "Foreign policy," in the year 1952, covers the globe. In no other area is it so easy to have a picture of many single trees and no idea what the forest looks like. But the neatest description of a tree is not a dependable map for making one's way through a forest.

Gaining perspective on American foreign policy begins with gaining a view of America's position in the world—her position as a World Power. This can be indicated in half a dozen words: American interests, power and responsibilities are world-wide. Alongside this must be set two other basic facts which are revealed in any full view of the field of foreign policy. One is that a world-wide imperialist war is now being carried on by the So-

* 3 *



Several models of Linotypes and Intertypes, equipped with a variety of type faces and sizes, are used to teach slug-cast composition. In the well-equipped composing room, students learn typographic style and techniques used in makeup, imposition, and lockup. Ninety type faces are used.

Carnegie Tech Printing Department Expands to School Status on July 1

The Carnegie Institute of Technology will open on July 1 a new School of Printing Management in place of its 40-year-old Department of Printing Management. Completely equipped with laboratory facilities for carrying on a balanced program, the school will be the only one to offer a bachelor of science degree in printing management.

The newly-named administrative heads are Glen U. Cleeton, dean, who has been associated with Carnegie since 1923, and Kenneth R. Burchard, assistant dean, head of the Printing Administration Department since 1951, and former manager of American Type Founders photo-mechanical sales.

Announcement of the Printing Management Department's conversion into a full-scale school was made by Carnegie's president, J. C. Warner. He stressed that the change will not affect the goal set up in 1913, which was to prepare young men for executive positions in production, design, sales, and general management in graphic arts and allied fields.

The establishment of the new school will allow for eventual expansion of student enrollment, program of study, teaching staff, and laboratory and instructional facilities. No immediate change is expected, however, since the changes are dependent upon additional financial support through industrial and individual donations. The greatest need at the moment, according to Dean Cleeton, is a separate building.

With additional financial aid, the program of study would be modified to permit options relating to enterprise administration, production management, graphic arts design, and technical processes with emphasis on underlying principles of engineering and science. Introduction of these options would require an enrollment between 250 and 300 students, twice the current number.

This increase in enrollment would, in turn, ease the acute shortage of printing graduates. Currently there are five job offers for every Carnegie printing graduate. While the demand

by employers for graduates has been more insistent since 1945, at no time since the establishment of the department has job placement been a problem. This is true even during the period of highly selective employment from 1927 to 1937.

Approximately 700 degrees have been awarded since the establishment of the Department 40 years ago. Graduating classes have averaged 36 during the past five years. In addition, more than 2,500 other students have received special training in various phases of the graphic arts in evening and summer courses.

The faculty of Carnegie's School of Printing Management. Seated (l. to r.): H. E. Sterling, design; R. E. Alden, photolithography; K. R. Burchard, assistant dean, printing plant management; G. U. Cleeton, dean; W. R. Taaffe, production methods and control; F. J. Amery, typography; H. B. Atterbury, machine composition. Standing (l. to r.): L. A. Whitehouse, Linotype; F. R. Sloan, typography; R. Fisher, design; J. E. Farrell, Monotype; G. J. Mills, production and processes; J. C. Rennels, cost analysis; T. G. Bixler, typography; P. F. Randolph, cost analysis; F. Lawley, operation analysis. Carnegie is only school to offer degree in printing management.





By producing work on offset presses, students can readily determine the advantages and limitations of photolithography. In letterpress laboratory, students have an opportunity to operate a variety of presses, which permits them to acquire practical information about each type of equipment

Carnegie graduates are now found in positions in 40 states and 10 foreign countries. Many hold positions of executive and administrative responsibility, while others are doing specialized technical work in production planning and control, sales, advertising, estimating, and cost analysis. To date, at least 60 per cent are in executive and management positions, 16 per cent in sales or advertising activities, 20 per cent are connected with firms producing and distributing printing supplies and equipment, and four per cent are graphic arts teachers.

Of the 48 printing management students who graduated from Carnegie last June, discounting those who have gone into military service, 36 now have positions with printers and publishers. The average starting salary for these graduates was \$350 a month.

Graduates fresh out of Carnegie are able to step into such fine "first jobs," according to Dean Cleeton, because they are trained to ultimately assume executive positions.

Carnegie gives them the opportunity to gain experience in management planning, and production of printed materials. Through experience, they learn to make executive decisions, and such decisions can not be made unless there is a framework of broad understanding concerning problems of labor and production operations.

Technique courses in hand and machine composition, presswork, photo-lithography, operation analysis and the graphic arts processes enable each student to gain a working "know-how" of production operations. Setting type, locking up forms and operating machines is another requirement. Thus, each stu-

dent can learn the capacities and capabilities of both men and machines by being a "man at a machine"; relating such knowledge to the planning of plant layouts and arranging of production flow, he is able to eliminate unnecessary waste in time, materials and energy. He may never, after leaving Carnegie, do the actual planning and designing of printing jobs, but each student is given this type of background so that he can effectively supervise the work of art directors, artists, designers, photographers, engravers and printing craftsmen.

Carnegie students work with the finest equipment obtainable in what can well be termed a "million-dollar printing plant." The laboratories now situated in the Administration Hall are equipped for instruction in typography, machine composition (Linotype, Intertype, and Monotype), offset plate-making, photo-offset presswork and presswork for forms composed of type, line cuts, and halftones.

Within recent years these printing laboratories have been completely modernized and older machines have been replaced by newer models. A large amount of the laboratory equipment used by students has been made available through the generosity of machinery companies.

Obviously certain types of plant equipment cannot easily be made available for student use in the school laboratories. Therefore, students are given an opportunity to observe and study such equipment through a carefully planned series of plant inspection tours.

- English royalty once took an interest in hobby printing. In 1731 a printing press was installed at St. James's Palace for the Duke of Cumberland and some of the princesses to work.





Dr. Grayson Kirk (left), president of Columbia University, and Thomas R. Jones, president of Daystrom, Inc., operate an 1830 Ramage Press, marking announcement of Columbia's plans for a new Graphic Arts Center. Mr. Jones is general chairman of campaign committee to raise a fund of \$750,000 to endow the center. Job on press was President Eisenhower's inaugural prayer

Columbia Plans New Graphic Arts Center To Make Collections Available to Industry

Columbia University has launched a program for establishing a graphic arts center on its campus in New York City. Dr. Grayson L. Kirk, president, announced the plan at a March 24th meeting. Thomas Roy Jones, Daystrom, Inc. president and American Type Founders board chairman, is general chairman of a drive to raise within the industry a \$750,000 endowment fund for cataloging Columbia's vast graphic arts collections and building around them a comprehensive educational program combining liberal arts courses with practical training for graphic arts administrative and executive service. Serving with Mr.

Jones in the fund-raising campaign are more than 80 leaders in all branches of the graphic arts. The campaign is sponsored by 22 trade associations.

Dr. Kirk said that for more than a decade Columbia has discussed ways and means to make its more than 30,000 volumes and 100,000 items relating to the graphic arts available to the industry. "We have not been able to appropriate funds needed for cataloging a large part of our unparalleled collections, and thus opening for business these valuable source materials," he added. "With the industry providing the funds we will be able to do this."

Mr. Jones noted that the industry has long felt a need for making itself more attractive as a career possibility to ambitious well-qualified young men and women. "We have endeavored to encourage our employees to broaden their liberal arts education," he said. "It is only through such measures that we may hope to produce the administrative leadership we must have if the industry is to remain economically sound. What Columbia proposes to do may well be one of the greatest things that has happened within this vast industry in our lifetime."

The University's holdings include the former American Type Founders Co. Typographic Library and Museum; the Epstein Collection on the history of photo processes as related to printing; and the Book Arts Collection of rare items acquired over a period of almost two centuries. To Columbia are coming the American Institute of Graphic Arts thirty-year collection of the Fifty Best Books of the Year, and

Columbia Opens Graphic Arts Collection to Writers, Editors

Columbia University has opened the door of its new Graphic Arts Center collections to editors and free lance writers seeking material for feature articles. To a long list of editors and freelancers, the University has sent a list of materials from which stories may be developed, and six stories indicating the sort of features that can be prepared. Editors having writers to handle such stories were invited to contact Roland Baughman, Room 803, Butler Library, Columbia University, New York 27. Editors using outside writers were invited to contact Langdon Sully, 4 West 43rd St., New York 36.

from Direct Mail Advertising Association, a collection of its annual Best of Industry direct mail pieces.

After cataloging its graphic arts holdings and making them readily accessible for research, study and exhibition purposes, Columbia plans to set up a workshop where company employees can study original materials; research facilities for industries seeking special technical information; seminars and lectures for improving quality, methods and techniques; adult education courses in the graphic arts for employees and other persons; lectures, courses and exhibitions for increasing public appreciation of the graphic arts.

Colonial Printer's Tools Shown At Zenger Memorial in New York

Graphic artisans visiting New York City may now see a Freedom Shrine honoring a printer whose imprisonment, trial and acquittal on the charge of publishing seditious libel in his newspaper established freedom of the press in the American colonies 40 years before the Declaration of Independence was signed.

The John Peter Zenger Memorial, in New York's Federal Hall on the site of the colonial City Hall where Andrew Hamilton's insistence on the right to expose and oppose arbitrary power by speaking and writing truth won freedom for the printer of *The New York Weekly Journal*, was dedicated on April 23 and turned over to the National Park Service for custody and maintenance.

The ceremony climaxed 12 years of work by Zenger Memorial Fund, Inc., which raised \$45,000 from 450 newspapers and publishers for setting up a display showing dioramas and murals highlighting Zenger's printing career, his arrest and imprisonment for nine months, his trial and acquittal. Exhibits include tools of the colonial printer's craft, 20 copies of Zenger's newspaper, and a diorama depicting Zenger in his garret cell with his wife bringing food and helping to keep his journal running.



Thomas Roy Jones (right), president of Daystrom, Inc. and board chairman of American Type Founders, is showing "Canon Missal" to Peter Roberts, television narrator and moderator. Jones displayed the ancient book on "Prologue to the Future" program when he discussed the contribution of printing to civilization. This "Canon of the Mass" was printed in 1458, and is one of three known copies. It is owned by Columbia University



The London Times is prepared to preserve newspaper's continuity of publication in any emergency. Should the regular plant be disabled or wiped out, this entirely self-contained mobile printing plant could turn out an eight-page edition in reduced-size format at the rate of 12,000 copies an hour. Bottom photo shows equipment set up; six men can do it in two hours

English Machinery Exhibitors Show Improved Designs In Printing Equipment at British Industries Exposition

The 58 exhibitors in the Printing Machine Section at the British Industries Fair, which closed last month in London, were concentrating on detailed improvements to their machines. But a number of new developments were seen. The most interesting was a complete mobile newspaper printing office shown by the *London Times*.

The British Intertype company exhibited a Model C Intertype adapted for high speed work. This was the first time the high speed attachment has been shown in England. The machine was operating with a Teletypesetter for automatic casting at 10 lines per minute.

The Linotype company was showing new features, chiefly an improved universal ejector. This fitting enables the operator to withdraw any blade or sequence of blades desired. A V-belt drive has also been introduced.

The Monotype Corporation was showing a new variable speed cone drive for its composition caster. Also new was a two-color attachment to a composition caster for missal work, etc. A Super Caster was fitted with new hollow mounting quotations with wooden insets, while another machine of this type was used to demonstrate the new furniture mold which casts to predetermined lengths.

Other new machinery shown at the BIF included an improved version of the Glockner automatic cylinder press

and a new pile delivery machine by the same firm. Autofeeds, Ltd. showed a new type of automatic suction feed for die stamping presses with a capacity of 1,800 sheets per hour.

William Crosland, Ltd. exhibited a new heavy guillotine (paper cutter) shown in three sizes: 42-inch, 48-inch, and 64-inch. Goodhale Distributors showed their guillotines which work without fly wheels, belts, or clutches.

A new cutting and creasing press for show card or box making was exhibited by the Thrissell Engineering company. The press is fed automatically and handles all kinds of corrugated and solid fiber board at a speed of 2,700 blanks per hour. The machine is also adaptable for hand-feeding light caliper blanks of solid fiber board.

A new bookbinding machine was shown by British Brehmer, Ltd. The new 203 model is adaptable for both side- and saddle-stitching. The machine collates and automatically stitches books, publications and pamphlets.

A new die press was shown by George Vokes, Ltd. Special features of the machine are its freedom from feathering and a patented wipe-off mechanism.

The *Times* mobile printing plant created a great deal of interest. The plant is designed for operation in war-time or other emergencies to maintain production of the paper even when the London offices should be out of action.

The printing plant is conveyed on two heavy trailers and can be made ready for printing within two hours of arrival at location. The equipment consists mainly of two Linotype machines, one equipped with Teletypesetting facilities, and a specially designed rotary press which turns out 12,500 eight-page folio newspapers per hour.

The whole mobile unit is linked by radio with the *Times* headquarters in London and another permanent radio station in the country. A wide range of supplies is carried, including 14 rolls of newsprint, ink, lubricants, fuel for the generating plant, and spare parts.

Though it travels in two separate trailers, the *Times* printing unit forms one complete printing office with a floor space of 2,600 square feet. The office is assembled by hinging the walls of the trailer outwards, thereby forming the floor and the roof.

Many Now Working at Trade Owe Start to Minnesota Teacher

J. A. Kentta, high school printing instructor, Austin, Minn., was recently honored for completion of more than 25 years of teaching. He was given a certificate by the state commissioner of education at a banquet of the Minnesota Vocational Association.

He taught his first class in printing in 1923 shortly after graduation from Stout Institute, Menomonie, Wisconsin. He has been at the Austin high school all of his 31 years of teaching.

Former students can be found in every print shop in the city. Starting with a minimum of equipment, the present shop is as well equipped as any in the state, Kentta says. Recent acquisitions include a Multilith offset press and a used Linotype, purchased from a local newspaper which converted to teletype. Kentta believes the hot-type machines are not on their way out, and his students will need a working knowledge of such machines when they go to work.



J. A. Kentta, high school printing teacher of Austin, Minn., was recently given a 25-year certificate by state education commissioner

Ways to Sell Printing

Fifth of a Series

By Oren Arbogast, Editor of *Notebook of a Printer*

Good morning, Mister Printing Salesman, friend of ours. Hi!

I've two stories to tell, two of them, if you've time. They were told to me by a man who used these tales to make a star printing salesman out of a dub, he being the dub.

The first story he tells, with reminiscent shame, was about a rancher and his hunting dog. The rancher tried to train the dog, but the dog was equipped only with enthusiasm, couldn't be taught. He wouldn't listen to instruction, insisted on relying on his natural abilities to run and bark.

He even barked excitedly each time he pointed game. In time, his "affectionate" master had to take him off "selling" and he was assigned to night barking, to sentry duty, and on that job he slept soundly.

But in the mornings, after feeding, he left the ranch house fresh, eager, a huntsman. His ears and tail wagged high, wide and handsome. Soon he'd be on a scent, a sale, yapping joyously. About the time he might have caught a coyote, he'd wheel right to chase a rabbit . . . then he'd slide in his almost-successful rabbit-chase, thrilled by the sight of a squirrel, and he'd yelp loudly at the base of the tree . . . and in the middle of the siege he'd run wildly from some fancied danger. So would go his day, and at night he'd return home, bedraggled, worn, dusty, hungry.

The second story the star printing salesman told, with reminiscent thanks in his voice, was about two men who were always hunting rabbits (printing orders), and one of them always got the most rabbits. For, one of the hunters walked along and only poked at the brush piles that were in his path; but the other hunter ranged over a fifty-yard wide path, and he jumped on the brush piles and he beat the bushes . . . and did he get rabbits!

We'll draw no conclusions for you on the above, no parallels, no moral. Why should we? You are miles ahead of us now, with the sales suggestions offered. We'll just go on and beat the stuffin' out of one more bush.

Young men ask so frequently, with puzzled voices, wistfully:

How do I get the job I want? the home I want? the position in life I want? When will I ever learn to SELL printing? enough to keep our presses busy, turning, profitably?

Mister . . . Selling Printing ain't no pink tea.

Instead, we suggest that you do your selling venomously. Get venom into the way you think and hunt and plan and sell . . . and you'll sell.

Tom Shevlin told that in playing football the main thing is to go crazy. He said that two good men can handle any sane man, but it takes five men to handle a crazy one.

The idea sounds sane, and it's worth foolin' with.

So, if you aren't going places in this world as you had planned, if you aren't selling the plant full of printing jobs clear up to its ears, if you've stood still for a decade or more, if you long for hollyhocks 'round a cottage of your own . . .

. . . it might be right and profitable to treat the job that's yours as though it was your own business; love the damn thing, lick it, master it, ride it days and evenings, make it say uncle. Edge slightly over on the crazy side . . .

. . . and SLUG and train and think and study, know printing and printing processes, and paper and ink, and design, and advertising . . . and beat the stuffin' out of every "bush" in town, punch doorbells . . . smile at the buyer, and listen and query, and listen, and plan, and come back . . . to SELL!

Maybe you are brilliant . . . but you don't have to be brilliant to be a successful salesman. You don't have to have a college education, you don't have to be an apple polisher, you don't have to have an introduction to nor a pull with any buyer in town . . . but you've got to s-l-u-g!

Always remembering, never forgetting, as you sit selling . . . to be pleasant, a listener, brief, smiling, and worth listening to . . . seating in the buyer's mind the ways that he can lean on you, the ways that you can help him, his company, always following that infallible formula . . .

. . . the formula that outlines

THE way to SELL printing.

A buyer of printing will buy from you now, or soon, when you've made him know and like and believe in your skills and abilities and integrities . . . when you've made him like and believe in your printing plant and its people . . . with convictions that border on stubborn, satisfied preferences for you, for the printing of your company.

Norman T. A. Munder, Printer-Designer, Dies

Norman T. A. Munder, Munder Paper Chart originator, who, before he retired in 1931, achieved international fame as a designer and producer of fine printing, died April 27 in Baltimore at the age of 85.

For his color printing and black-and-white halftone work, he received an award at the San Francisco Exposition of 1915. His work also won the 1920 medal awarded by the American Institute of Graphic Arts.



Norman T. A. Munder

When he was 7, he bought a small press and with his two brothers delivered visiting cards on a goat-drawn toy wagon. The three Mundens opened their first Baltimore shop in 1878. The late Mr. Munder's enthusiasm for printing was not dampened when two of his fingers were cut off in his first real press the day it arrived.

First of his jobs attracting national attention was a sample book showing how fine paper could be printed. Later orders came from Boston's Museum of Fine Arts, the Library of Congress, John D. Rockefeller, J. P. Morgan and institutions all over the country. After he retired he became printing counselor for Enoch Pratt Library in Baltimore. In 1935 he reproduced the Declaration of Independence and the Constitution of the United States for the Library of Congress.

Discounts on Printing Bills

Typo Topics, bulletin of the Printing Industries of Philadelphia, Inc., recently printed an item to the effect that a member printer had been asked for a discount for prompt payment by an advertising agency. It was pointed out that most printers do not customarily allow such discounts, and the bulletin's editor expressed the hope that the organization could stop any campaign by agencies to claim such discounts.

SPECIMEN REVIEW

BY J. L. FRAZIER

ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL

BROOK HILL SNOW ADVERTISING AGENCY of Greeley, Colorado.—The specimens of direct advertising you have done are excellent. This rating applies to the fine typography of Al. Hoflund, after, we suppose, layouts of your art department. The Tribune Publishing Company has done well on the offset presswork.

SEQUOIA PRESS of Kalamazoo, Michigan.—Keep up the good work—doing it and then sending us samples. The fine printing you turn out is bound to help you and what you send, which is suitable for reproduction, helps us here. There are considerations aside from excellence which govern our selection of pieces to be shown—proportions, number of colors, and a host of things are involved.

W. J. CRYER & COMPANY of Redfern, Australia.—We congratulate you upon so successfully completing your firm's fiftieth year and upon the case-bound book commemorating the event. Layout and typography are truly excellent; we especially admire the introductory page, properly titled "Time Flies," in the wide left-hand margin of which and near the top where lettered title begins, there are outlined halftones of geese or ducks which enliven and add interest to the complete page. Presswork is weaker than we like, especially because of the halftones of the four Cryers and Messrs. Clarke and Slinn, but also because of the delicate tone of the type used for your story. Even so, the book reflects credit upon your institution.

ALFRED TACEY LIMITED of Leicester, England.—Thanks for the copy of your excellent case-bound memo calendar. Inside leaves allow for three days only, therefore space is ample. Type for the name of the month at top, day and date in upper left-hand corner of each marked-off section, is pleasing. However, the feature is the binding. Covering paper is a beautiful abstract pattern in harmonious gray and purple tones, a design in itself. In a position pleasing from the standpoint of proportion and balance, there's a label of bright red paper with your trade mark, we presume, and the double-rule edging in gold. The effect is both pleasing and striking, in the very best taste. It is interesting to note the foldover of the front end leaf, on both sides of the extension section and the lining of the board front data on kinds of paper, proofreaders' marks, and one like is presented, also specimens of some of your type. Being of the best and latest, these reflect favorably upon your house.

CONN CREATIVE PRINTERS of Windsor, Canada.—Your typography is always in-



NORMAN L. JEFFRIES

MARKET AND SEED OYSTERS PORT NORRIS, NEW JERSEY

Drug and Chemical Container Division

Ralph B. Wenzel, Manager



Wheaton

T. C. WHEATON CO.
GLASS MANUFACTURERS
MILLVILLE, NEW JERSEY, U.S.A.
TELEPHONE 1400

JERSEY PACKAGE COMPANY

Manufacturing Trial and Vegetable Packages Since 1897

BRIDGETON,
NEW JERSEY

CHARLES H.
DAVIS

457 STUART ST.
BOSTON 16, MASS.
COPEY 7-0462

CHICAGO CLUB of Printing House Craftsmen



President: JAMES B. ANDERSON, 40 South Clinton Street, Chicago 6, PI 6-1100
1st Vice President: FLOYD C. LARSON, USNI Publications and Printing Office, Great Lakes, Ill., Maywood 2-1100
2nd Vice President: STEVE SLIUKA, 469 P. Ober Street, Chicago 11, MO 4-5600
Treasurer: LESTER P. RAYNER, 2801 1/2 W. 47th Street, Chicago 32, PE 4-7272
Recording Secretary: RICHARD W. PISCHER, 460 Divinity Avenue, Chicago 19, PE 6-4020
Financial Secretary: MICHAEL IVYRS, 526 Crescent Boulevard, Glen Ellyn, Ill., Glen Ellyn 2277

Credit Cowan Printers, of Bridgeton, New Jersey, for the top three sparkling letterheads in the group above. Even the symmetrical first one has a modern aspect; all have character of "trademark" degree. Black is key color on all; first two are on white paper, third on delicate primrose. Second color on first is dull middle blue, on Wheaton's it is green, and on third light brown. The Davis design is decidedly original, with color blue. Heading of Chicago Craftsmen, original of which is in brown (type) and blue on white, demonstrates excellent handling of officers' names

To appreciate it completely one must actually see this outstanding cover produced in bronze on black stock by silk screen method. The "color" really glows, couldn't possibly be put on in any other way. Credit Silk Screen Process Incorporated



Rarely is the Christmas scene so suitably portrayed as it is by this cover from monthly publication of the Winnipeg Club of Printing House Craftsmen. On white stock, second color was red

teresting, usually high-grade. For advertising, your two blotters which I recently received are decidedly effective. One simulates the auto license plate of your Province for 1953 in deep blue with letters and figures showing white in the reverse color plate. The number 4-4000 in big condensed and heavy block figures is indicated to be your telephone number, while your name is along the bottom where the name of the Province or its slogan usually appears. It's an effective idea many printers could use. With its red squares, the second blotter simulates a section of a checkerboard with round checkers in white on red squares. Within the checkers in black, you have effectively printed items of your service such as "office forms," "gold stamping," "menus" and the like. White checkers within red squares, with open squares appearing in yellow, form an all-over background over which "It's Your Move" appears in large Brush type in the upper lefthand corner and your name, address, *et cetera*, in lower righthand corner in modern sans serif and Brush are printed along with the items of your service in black.

GAZETTE PRINTING COMPANY of Montreal, Canada.—Printing coming from you is as fine as any we receive. We regret only that what you send are samples of large work, for the most part featured by four-color process illustrations, in more colors than two, and in other ways making it impossible to show it to advantage. What you do has a character usually quite its own, so much so that we could determine without any advice that you sent it. It has power because of character of type and lettering, size of display and layout, all without being in the least blatant like too much printing designed for punch. We'd like to write detailed descriptions of some of the more interesting items but space forbids. We are particularly impressed by the brochure for the Howard Smith Paper Mills titled, "Letterheads and the Important Elements of their Production," on the cover of which the key word, "Letterheads," is formed by typewriter keys drawn and lettered to form the word in a straight row, other letters of the title being in typewriter type. We must stop here, though, to give other readers a bit of praise like this and others, we hope, a bit of constructive criticism.

FRED L. DRAGER of San Francisco, California.—Your stationery is exquisite. Set in relatively small sizes of a characterful light-face type and printed in a rather light gray ink with decorative unit in weak red, delicacy is one of its main charms. This is all very fine

on the full-size envelope and note-head, but for reproduction in this department in necessarily reduced size, the effect would be too delicate and unfairly represent the originals which would otherwise be shown. Effective, too, is the folder announcing your association with the Sorenson typographic house. Noting the character of the lettering of the name "Sorenson" on the front page and reading "Fred L. Drager is the new face that has been added to our composing room," we at first got the impression there was a new type named for you. We are holding this folder, hoping for a spot in our page make-up where it will fit to advantage because the arrangement of the word "Sorenson's" on the

"I must confess,
I love my Press;
For when I print,
I know no stint,
of Joy."

JOHN ROFFE had fun with his hobby in 1953; may You find as much pleasure in all your activities during 1953

With Rasson

1350 CLASSEN, NORMAN, OKLAHOMA, U.S.A.

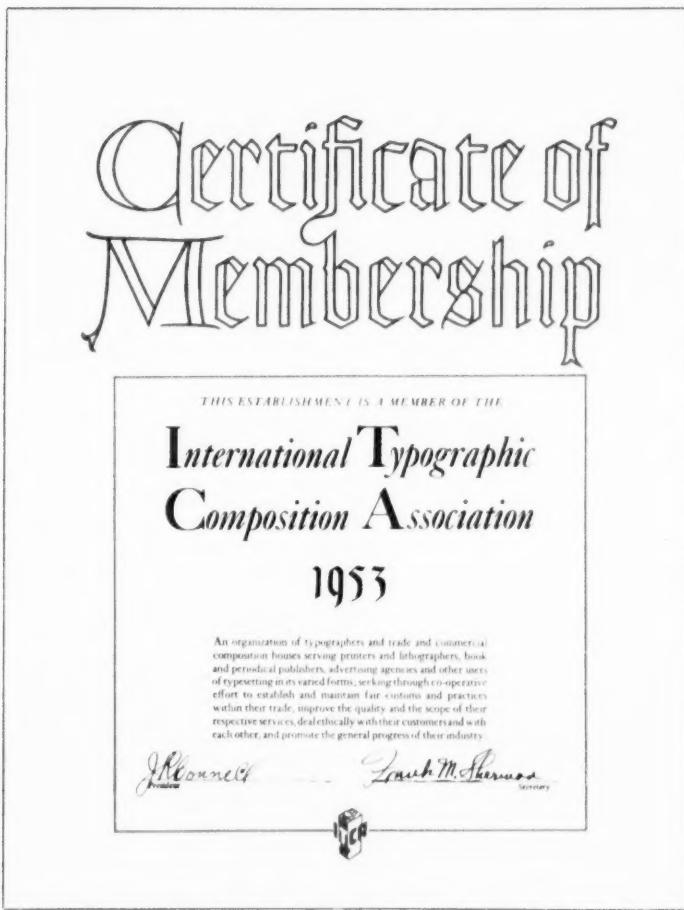
Attractive greeting on Government post card of, and by, one-time type designer, now of Norman, Oklahoma. Original is printed in red, name individually hand-written in black

left and the outlined arrow at the side, inside which the rest of the copy of the title page appears, seem highly effective. It is beyond us to offer constructive suggestions for improvement of work already good as can be.

MASTERS PRINTING & STATIONERY COMPANY of Santa Monica, California.—While the general layout of your letterhead is interesting and suggests possibilities, especially in development of the idea of the name "Masters" in the form of a drawing of type characters in perspective, lettering of the name and other words of the main display, "Printing & Stationery" and "Company," is unprofessional. Lettering may have advantages in distinction and, so, character if it is high class but, on the whole and as far as letter design is concerned,

you are safer using type, the designers of which have to be top-grade. We don't get the idea of the lines in connection with the name which simulates clouds. Despite the fact that the lettering of the name is large enough to stand out, these "clouds" tend to create a confusing effect; at least they raise a question difficult to answer. There should be point in the use of anything, except, of course, when it is fine decoration which adds to appearance without suggesting involvement. The brown and light blue make a pleasing color

whole printed in orange close in the upper left-hand corner of the 7½- by 10½-inch sheet. Considering there must be margins around the typed letter, the design can be said to take up no space. However, with the left-hand margin of the typing wider than that on the right, there is a most interesting effect of balance in the whole which is bound to set letters from you apart from others. Obviously, the use of the orange was to make the design unostentatious and leave the typed letter the *thing*. However, we have some trouble reading



We rarely see a membership certificate so attractive and, at the same time, impressive as this one of the progressive International Typographic Composition Association. The outlined Old English lettering of the name is largely responsible for its distinction. On white stock, the second color of original is red. What member will not proudly display it?

combination on the stock of lighter brown hue, but we consider the "bullets" in orange are wasted effort.

HOFLUND-SCHMIDT TYPOGRAPHIC SERVICE, of Denver, Colorado.—We're pleased to be told you designed the striking and "different" letterhead of Brook Hill Snow, reproduced in our March issue. Your own and other pieces of work you submit are also outstanding. Your letterhead is about as distinctive a design for that form we have seen. The copy is set altogether in one size of the characterful Libra in ten very short lines, the

the type in the orange; we suggest possibility of printing in a gray strong enough to be read with comfort but still not so deep a tone as to dominate. There is point both for wanting one's letterhead to stand out and make an impression and for holding it down to feature the message.

ALGOT RINGSTROM, The Marchbanks Press of New York City.—We greatly appreciate receiving so many examples of your work. It's like meeting an old friend. In his day, the founder of your company, the Great Hal, was a frequent contributor to

WILD FLOWERS

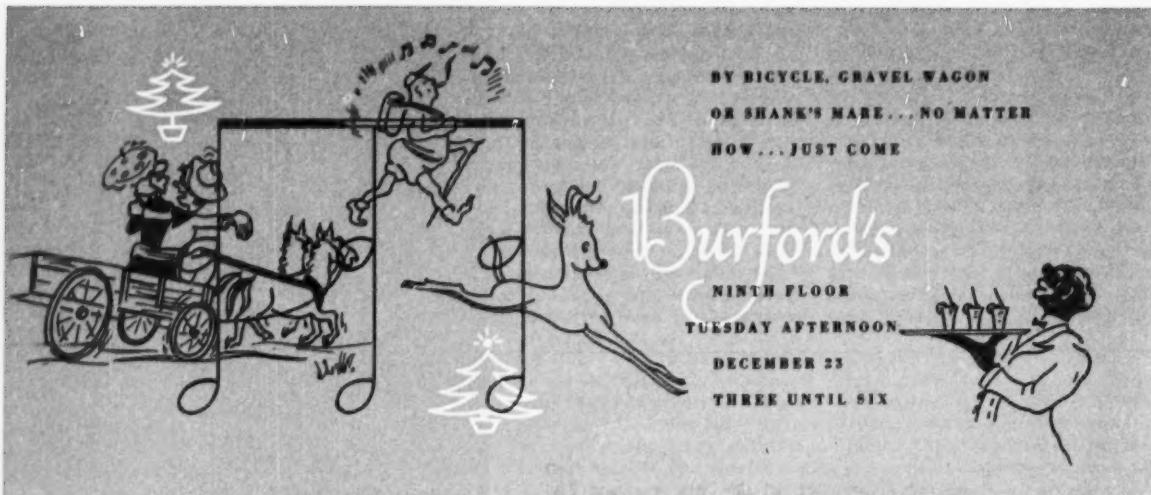


Richard Jefferies

Chaste, beautiful—so, impressive—cover of booklet by Reigate and Redhill School of Arts and Crafts (England). Original is printed in black and rose on gray



Striking and highly original cover from type book of Barney Snyder's progressive Chicago typographic house, second color on original being a pleasing yellow



Second and third pages of Christmas party invitation by able typographer G. H. Petty, Indianapolis. Musical device on original is in deep red

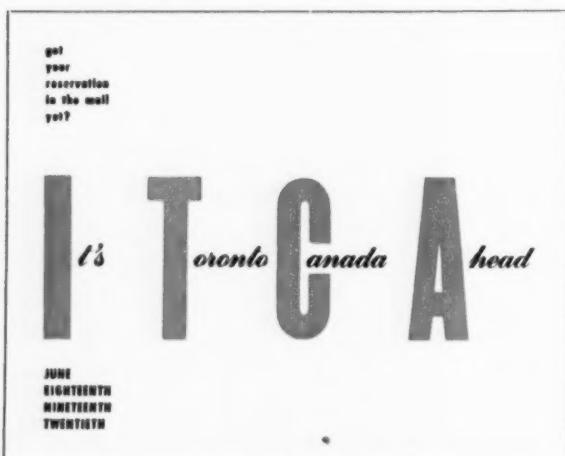
this department, and it is wonderful to realize you are carrying on in such fine fashion. No better work of the kind, largely small commercial forms, mostly folders, is done anywhere. Items advertising fine papers are wholly in keeping with the product. We can see printers receiving these from paper merchants, keeping them in their files as suggestions for work they are called upon to do for their customers. Indeed, no finer advertising, at least from the standpoint of the graphic arts, is issued than that of the makers and sellers of the better paper stocks. That is as it should be. We are particularly pleased with the several items set in Caslon Old Style, for which there is still no equal for certain kinds of work, as, for example, the folder, "Warren's Olde Style," advertising an exceptional book paper of antique finish and of delicately-toned color. It is about time, we think, for a revival in the use of the Grand Old Roman.

EMIL GEORGE SAHLIN of Buffalo, New York.—Thanks for sending some very excellent pieces, and especially the business card for Bob's Taxi Service and the

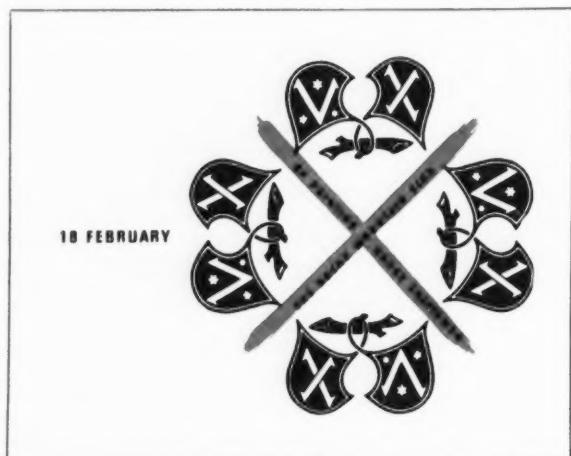
Hotel Lenox letterhead with, in both cases, the forms as used before the customer came to you. In each case your resetting represents most decided improvement, as other readers will see when they contemplate the "before and after" illustrations elsewhere in this department this month. The card demonstrates not only lively, attention-arresting layout but display which is so impressive and interpretive. On the original, the main display line in one size and style of type is dull and not at all exciting. By giving "Bob's" "Taxi Service" decidedly different treatment, the name and the service stand out individually, emphasizing "who" and "what," so that they register with a bang. On the original of the letterhead, the design as a whole is ill-balanced in the first place, and breaking the line "Hotel" partly on the left and partly on the right of the cursive initial is confusing, enough so that it isn't at once certain that it is "Hotel Lenox" or something else named Lenox. Another fault with the original is the row of border units printed in red. First thought re-

garding this is that it is a makeshift to hide a weakness in the design, which is true. Too, one can question the use of a second color when it doesn't serve some purpose, and it can not be said this use is decorative because it is awkwardly used, and, as already intimated, serves no needful function. Further than that, we will let the examples speak for themselves. Your cover for the Buffalo Club of Printing House Craftsmen is striking as a design *per se* and is shown because of the unusual and effective way the month's meeting is bulletined. You are one of our favorite typographers, achieve good and effective work sensibly, and never disregard the message for design.

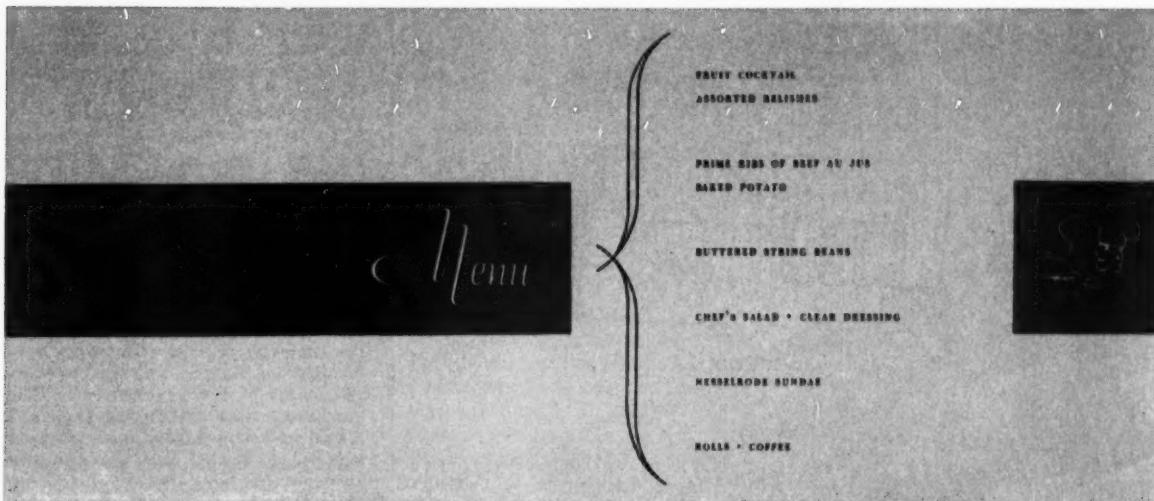
E. JOHN SCHMITS & SONS of Baltimore, Maryland.—Your four blotters are of excellent, interesting design, and headings are such as to command attention and reading. They are well printed, too, in pleasing color combinations. Yellow is very good for backgrounds, as on the blotter, "Prompt Delivery," but even there we much prefer the hue inclining to orange usually designated as



No work of art, front of French-style folder combining initials of international association with local slogan scores high in arousing interest



Front of another unusual folder announcing a meeting, this by Hoflund-Schmidt Typographic Service, of Denver. Center spread is at the right



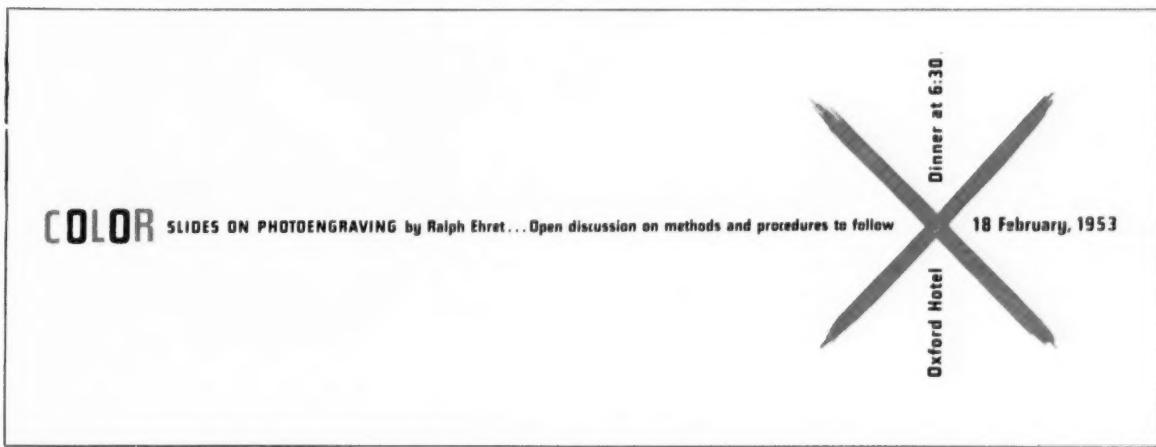
Characteristic spread from highly distinctive booklet by G. H. Petty. Original is printed in a rather deep gray on a heavy, rough light gray stock

chrome. The lemon or process tone of yellow as a rule, is rather too bright, and startling, so, likely to make close attention to copy difficult. It is not so pleasing as the richer chrome hues. No yellow, least of all the lemon kind, is strong enough for printing type, even bold display—like that on the tear-off section of the reply card you sent with the blotters. One can scarcely see the word "please" on one side of this section and the line in smaller type on the opposite side is even less satisfactory. Being the lightest and weakest in tone of all colors, yellow is nearest white in value, so printing in the hue on white paper can't be other than hard to see. There is too little contrast. While a green tint is the second color on the blotter, "For want of a nail," the effect is the same to an extent. Here you have printed the heavier elements, display lines and cut, in a rather heavy brown and the text in a comparatively small and not very strong face in the light green. Of course, in the weaker color this small type can be read with greater comfort than if it were in yellow, but, still, it needs a stronger color. In short, the colors should be reversed

on this blotter. The weaker the color the stronger the parts printed in it should be. This printing of relatively weak elements in the lighter color is the only serious fault with your work, the typography of which, as already intimated, should be rated much better than just good.

THE WEANT PRESS of Baltimore, Maryland.—Arrangement of the letterhead, "On to Minneapolis," for the Junior Chamber of Commerce is excellent. In view of that, it is unfortunate that so many types which do not harmonize are combined in the piece. The late roman style—the name of which we don't at the moment recall because it is unfortunately so seldom seen—used for the main line (quoted above) is of normal width, while the lines above and below are in an old decidedly condensed block type featured in newspaper headings. The two styles don't harmonize in one other respect besides shapes. The block type is monotone in character while the stylish roman referred to has hair-line upstrokes and relatively heavy down strokes like Bodoni. To make matters worse, the list of member charters in the narrow

group at the left of and below the main group is set in Copperplate Gothic, an extended style. Two shapes of type may be sometimes used, with good effect on one item, but three are too many to even attempt. Two shapes may be employed when the condensed style, speaking generally, is relatively so much larger than the style of regular proportions that the disparity in shape is not noticed. There is absolutely no justified place for extended types such as the Copperplate if there ever was one. No new style of extended type has been offered in thirty years or more, as we recall, which should emphasize the point that wider than normal styles are worse than useless. In contrast, and even though thin types are never as good to look at as those of normal proportions, one can defend them. Hal Marchbanks, who before his death was rated one of the country's topmost quality printers, once said he could do any job in one style, Caslon. Personally, we'd dislike seeing every item of printing done with any one style, but it would be better than indiscriminate mixing. Harmony is sure with one style used.



Spread of folder, title page of which appears at the left. Original, about 11 by 4 inches, is printed in gray and orange on a rough white paper



much detail as these drawings present without lifting pen. The effect is the same, however. They're really exciting, intriguing, highly interesting. On page one (title), the art takes the shape of a large cartouche, as it were. A border much less involved features the menu page, and there are headpieces in several instances, and just ornament or illustration in other spots. All art is printed in a yellow ink, an excellent substitute for gold which, of course, is always proper on the occasion of a golden anniversary. Type matter is printed in black, display being very appropriately set in Bank Script, the contrasty character of which harmonizes beautifully with the Spencerian character of the decorative art. The brochure is tied around the back and center fold with yellow cord having a tassel at the bottom. It is a quality performance for both yourselves and the agency, Bernard L. Lewis Associates, who planned the item. An interesting feature of the brochure is that recipes for items on the menu are attractively printed on the three pages preceding the very last page, on which the names of the officers and committee appear. Your letterhead is as different and effective in its way as the menu.

TYPE TALK

Our
25th
Year



DECEMBER 1952

As interesting and dramatic as any printer's company magazine now published is that of the Maran Printing Company, Baltimore, two covers from which are here shown. On original of one above, the halftone is black, paneling around letters of title blue-gray and parts in color here are light brown. On the other (right) round reverse plate and shading of letters in color circle are black; type and leaves are green. Page is 8 by 12 inches.

LEERO PRINTING COMPANY, New York City.—We salute you on the distinction and general excellence of the menu for the Golden Era Dinner of the American Spice Trade Association which rates with the very finest items of its kind we have seen. Of rough white handmade quality paper with deckled edges, the pages of about eight by ten inches are extremely interesting because of the decorative illustration. To appreciate these, one must remember the admirably intricate demonstrations done many years ago to exploit fine Spencerian penmanship. We doubt that the drawings adorning this brochure were accomplished with one stroke as was claimed for the old-time demonstrations mentioned but we find no breaks in the lines. Obviously, no penman, now or then, could carry through such an extensive job involving so

Scanning the Scene Through the Eyes of



I Was a Lucky Boy at 20-Plus

Within the past couple of years two grand old men of the printing and publishing industry, who influenced me from the time of my early twenties, have passed away. Something about them—their character and their abilities—offers potentialities of benefit to my reader-friends.

Throughout their lives, that is after reaching maturity and going into business, the two men I have in mind operated in small cities of from 15,000 to 20,000. They were, nevertheless, very well off financially when they left for the Better Land. Of both I have often had the same thought: if Fate had started them out in a bigger community and if, there, they had been exposed to service in one of the great corporations like General Motors and United States Steel, they would have become as successful and as well known as Alfred P. Sloan and Benjamin F. Fairless.

Ovid Bell, publication printer with a fine, though not particularly large, plant at Fulton, Missouri, passed away on April 2 at the age of 77 years. About 1912, he offered me the job of superintendent of his newspaper and job printing plant at Fulton while I was in a similar position at Lawrence, Kansas. I didn't accept, but out of the incident a friendship started which lasted until his death.

During the intervening years, Ovid Bell has lunched with me, called at my office, spent the evening at my home, or telephoned me whenever he came to Chicago, as he frequently did, in the service of his publisher customers.

The second grand man, W. C. Simons, of Lawrence, passed on a couple of years ago. He amassed quite a fortune operating a daily newspaper and commercial printing plant there. I was his plant superintendent during the four years just prior to my coming to THE INLAND PRINTER in 1914. With its newspaper perfecting press, five or six platen and cylinder presses, three or four linecasting machines and several pen-ruling machines for making ponderous blank books, it was no

small plant or business even then. The plant turned out blank books for customers spread over an area more than state-wide. I was not yet 25 when he put me in charge of his shop. This might be one point of what is intended to be the practical side of this piece. Incidentally, Earl Ferris, my successor there, is still functioning in the job, has racked up almost 40 years of service. Seemingly, "Collie" Simons didn't judge a man for employment by his years, one way or the other.

In my opinion, the leading reason for the success of these two men—great as the communities permitted—was admiration of fine printing and insistence that work done in their shops should be that kind. While at Lawrence I sent specimens of the work I laid out, and sometimes set, to THE INLAND PRINTER "Specimen Review" department. Some of this work was complimented and some reproduced. While, of course, I got a thrill from the recognition, my enthusiasm seemed small compared to that of my boss. Mr. Simons paraded the magazine—this magazine—before everyone of consequence who came into the office.

As a boss printer, do you note similar achievements of your men, praise them, parade their citations? No? Do you fear that if you do, they'll jump you for a raise? Think no more about it; the man who steps ahead of the crowd does so because he *wants* to. He loves his work—for its own sake and his own, apart from money. It is an even chance the praise will make him as happy with what you are paying him as it is to cause him to demand a raise. You don't make money with too many unambitious, mediocre men on your payroll. Anyhow, isn't a man able to turn out 25 per cent more—or better—work than another worth, say, 10 per cent more?

On the many occasions when I have been with Ovid Bell during the past forty years, it was always the quality of work he wanted to talk about. He would even discuss spacing between words and lines, and qualities of presswork, too. I wonder what per-

centage of printers, even those operating profitably, have as their first interest the quality of what they turn out?

In my opinion, the second reason for the success of these two men was good management. Simons and Bell realized that something had to be left from income after expenses. They knew their costs at a time when the pricing of printing was hit-and-miss. Fewer printers then operated cost finding systems than do not operate them today. They kept books and watched the corners. As for watching the corners, I want to relate—and with all due respect—an experience with Mr. Simons. The flat-bed perfecting press then used for printing the *Lawrence Daily Journal-World* was tough on type. The time came when the featured display type became worn, battered, and nicked. I said we needed a new "dress." Mr. Simons agreed and asked for my suggestions. Cheltenham was then the rage and a kind of type (without hairlines of any sort) which would withstand rough treatment. He discovered there was another bold face for display purposes which should stand up as well as the Cheltenham. This other type, John Hancock, had shorter ascenders and descenders than the Chelt., so, to make a long story short, the 42-point was as big (visually) as the 48-point Cheltenham, which, of course, involved more metal and cost. Much to my regret, we didn't stock the Cheltenham, but I learned one of the many business lessons I got while at Lawrence right there. Mr. Simons watched the corners.

I stopped off at Lawrence enroute home from California recently. I parked my car, went to the *Journal-World* office and asked for Dolph Simons, son of my old chief. Enter-



Albert C. Held, president of Herwick & Held Printing Co., Pittsburgh, with replica of cart with which he delivered jobs when he joined the firm as a boy of 16. Occasion was a "Back to 1903" banquet celebrating the golden anniversary of company's founding. Over 500 business and civic leaders attended the event

ing his office, I was taken back nearly 40 years. The son looks very much like his father did when the latter employed me back in 1910. Like Ovid Bell's son, Ovid H., he's carrying on in his father's footsteps.

So, another score must be chalked up for my two grand men. They succeeded, where many fail, in bringing up sons to step into their shoes when the time came. Both were justifiably proud of their sons who enabled them to ease off nicely during their final years.

From the lives of Bell and Simons there are lessons for every printer: It seems plain that one can not surely succeed in the printing business if he disregards the esthetics of the product for the manufacturing of the business. True, there is enough shoddy work requiring the lowest price to keep some plants in business. However, there is not enough to keep all going strong. And, don't forget, discriminating customers are willing to pay the freight. Margin should, and can, be greater in pricing better work.

There is the business of knowing costs and watching the corners as Simons and Bell were doing away back when fewer did than do now. Realization of all this is vitally important to journeymen about to go into business for themselves. Within the past 30 to 60 days, I've heard of a decorator and a cement mason about to go into business on their own. They reason similarly—that they will not be so tied down, can come and go as they please. What more fallacious thinking could any one do? Carried out, that idea will not only be damaging to men capable of being in business but, most of all, to themselves. They will learn that to have business they must be in a position at all times to take care of it. They're not likely to learn their costs or watch the corners; at least not until they're burned. An ambitious craftsman of my acquaintance left a fine connection to start his own printing business, lasted only a few months and lost his shirt.

Finally, are you selling your son on your business, encouraging him, or driving him away from it by your own attitude?

Simons and Bell succeeded in all respects, and helped many people besides. They were leaders in their communities, and were looked up to as representing the highest of moral character as well as business achievement.

J. H. Frazier

OFFSET...

QUESTIONS AND ANSWERS

Charles F. King will answer questions on offset. Write him in care of The Inland Printer

Air Conditioning Not a 'Must'

There have been so many references to air conditioning in lithography and how it solves so many problems in both platemaking and press operation that I am completely bewildered. Would you please answer me this: is air conditioning a *must* for offset printing?

No, it is not a *must*. It is no more a *must* than your automobile is a *must*, but it is convenient to have, and the "if's" connected with its relative importance are just about as many. Much depends on the type of work to be printed, the size of the equipment, and the section of the country in which the shop is located. Taking the last part first, one plant in particular, in trying to decide whether it should invest in equipment, figured out that on the average there were only four or five days each year when conditions were too bad for efficient operation, and decided on that basis it was cheaper to close the plant until the weather changed than it was to invest so much cash.

If a shop is running plain black and white work on small presses and can do a good job without air conditioning, the greatest benefit it will receive will be in producing much more uniform halftones and better feeding and delivering on the press. Some slight improvement will also be noted in drying time of ink during periods of extremely high humidity.

Any shop which is forced to put paper through the press more than once for each side printed can eliminate much of its misregister trouble caused by the sheets shrinking and stretching between colors due to changes in weather conditions; the larger the presses, the greater the savings. Even when large multicolor equipment is used and the paper goes through the press only once, air conditioning can be justified on the basis of money saved.

If you live where it takes you three hours to get to work by bus, trolley, and/or train, and you can drive to work in fifteen minutes, you would say that a car is a *must*, but if you can walk to work in five minutes, you would hardly consider

that a car was necessary. Thus, every case is an individual one. Many successfully operated lithographic plants are not air conditioned, and in some instances the expense of installing and operating the equipment cannot be justified.

Dry Offset on Small Press

In the November, 1952, issue of THE INLAND PRINTER, several remarks about dry offset printing were made that are of interest to me. I would like to know more about this process and the small offset press. I would also like to know who manufactures dry offset plates and who makes inks for this purpose. If you could give me the name of a dealer where I could get a demonstration and more information I would appreciate it very much.

The high-etch plates used in dry offset may be obtained from a photoengraver. A relatively thick offset press plate, etched relatively deep is required. These plates may be used on any offset press provided the plate cylinder is cut deep enough to take the thicker plate.

The water system is not used in dry offset. Inks may be obtained from ink makers who supply regular offset inks.

Dry offset is really a device to utilize the speed of the rotary offset press to print letterpress (relief) plates. For long runs, dry offset is economical not only because of the speed of the offset press but also from the long life of the plates since they are used on a precision-built press and print on a precision blanket.

Dry Offset Magnesium Plates

In your offset column for February, 1953, you discuss the production of relief magnesium plates for offset presses. You mention two companies who are making dry offset magnesium plates. Will you supply names and addresses?

It is my understanding that Graphic Arts Corporation of Ohio, 110 Ottawa Street, Toledo 4, Ohio, has had considerable experience with producing magnesium plates of this type.

Since the magnesium metal is produced by Dow Chemical Co., Midland, Mich., perhaps this company would have other names available.

OFFSET

By Charles F. King

All Problems Not Yet Licked in Printing of Enamels

★ For years the offset lithographic industry took pride in its ability to print halftones in black and white as well as in color on rough stocks. The softness of these prints was considered to be characteristic of the process, and lithographers made this one of their selling points. However, due to the economy and speed of the process, this type of printing soon began to compete for work which heretofore had been considered strictly in the realm of the letterpress printer.

The lithographer stressed the fact that he could supply illustrations more cheaply than type matter, and the more illustrations there were to a form, the more reasonably he could produce the job. Furthermore, he could use uncoated stocks and still give fine screen reproductions, thus saving on paper.

However, many printing buyers were disappointed in the jobs they had printed by "offset," and some to this day specify only letterpress printing, regardless of cost. Technical difficulties with the process plus a great number of newcomers to the industry with inexperienced help were responsible for a large number of these disappointing jobs. But even when the jobs were well printed, they lacked the "snap" of the original photographic copy.

This failure on the part of offset lithography to simulate the snap or contrast of a photographic glossy print was due at least in part to the type of paper which was used. At about this same time the popularity of color photography was growing. Whereas lithography was able to outshine relief printing in the reproduction of hand painted art subjects, art work which consisted of Kodachromes and other color photographs lacked a true photographic appearance when reproduced. In color as well as in black-and-white work, the letterpress printer was able to reproduce on coated paper illustrations which more closely ad-

hered to the qualities of the photograph. The only alternative for the lithographer was to print on coated paper.

At this point there was very little factual information concerning the offset lithographic process. Also, there were many operators of lithographic equipment who were not able to produce uniformly good jobs even when they were well suited for reproduction on so-called offset paper. The swing to coated papers opened up a whole new Pandora's box of troubles for these latter printers, and there are some who to this day will not figure on a job which must be produced on coated papers.

However, if the factual information had been available, the paper industry would not have been forced to use that furnished by the lithographers in attempting to make stocks which would run satisfactorily on an offset press. Furthermore, the paper

industry owes a great debt of gratitude to the chemists and service men from the printing ink industry. Actually it is the ink men who have stayed by the presses, often far into the night, attempting to make a stock run.

It is the purpose of this article to focus attention on some facts and some theories concerning the offset lithographic process and how they affect or how they are affected by coating or coated paper. It is hoped that this information, most of which has been gathered in the pressroom, will be of value to the paper producer as well as to the lithographer.

In considering the offset lithographic process, it is impossible to break it down and consider any one operation or any one material used as a separate entity. In laying ink on paper, everything from the artwork to the dried film of ink on the paper must be considered. The need for coated paper in reproducing certain



First showing of 197 winning entries in the Third Lithographic Awards Competition, sponsored by Lithographers National Association, was staged in New York City's Architectural League gallery May 18-29. Paul R. Long (right), Ketterlinus Lithographic Manufacturing Co., Philadelphia, awards and exhibit committee chairman, is here showing the catalog, designed by Lester Beall, to Ralph Cole (center), Consolidated Lithographing Corp., Mineola, N. Y., competition committee chairman, and to H. G. Latimer, staff member of Lithographers National Association



Two publishers from Austria are here shown while on a visit to an American printing plant. The scene is at Western Printing and Lithographing Co., Poughkeepsie, N. Y. They are with a group of 10 touring the country under government sponsorship. Left to right are: Herman A. Johnson, vice-president and assistant general manager; Karl O. Franta and Johann Mattes, Austrian publishers; Harold Spencer, vice-president and general manager; Joe Gajdos, offset press foreman

types of art work has already been mentioned. Of greatest importance to the papermaker, however, is the performance of the stock on the press. This is affected by the nature of the process, the composition of the rollers, blankets, and ink, and the construction of the press itself. In addition, there is the great unknown, unmeasurable, and unpredictable factor, the pressman.

Although the process of making a plate which will take ink in the printing areas and will accept water and repel ink in the non-printing areas is well understood, there is still much to be learned concerning what takes place on the press during the successive dampening, inking, printing to the blanket, and then to the paper operations.

Apparently the water solution which is first applied to the plate is supposed to perform three functions: (1) It dampens the non-printing areas so that they will not take ink. (2) It should restore any of the water-receptive characteristics of these areas which may have been destroyed or damaged in the previous cycle. (3) A large portion of it should form an unstable emulsion with the ink and be taken up by the ink rollers as they pass over the water-wet areas of the plate. This emulsion must be a water-in-oil emulsion. Any water which is not taken up by the rollers is transferred to the blanket and thence to the paper.

The composition of the water solution is a question upon which there is little or no agreement. Attempts have been made to standardize the solutions on the basis of pH, but more recent findings would indicate, that although pH will show how

readily the metal may be attacked, it has little or no meaning as far as the ability of the solution to perform the three functions listed above.

About the only general statement which can be made concerning these solutions is that they usually contain gum arabic and some or all of the following ions: dichromate, nitrate, ammonium, phosphate, magnesium and/or zinc. Since the water-wettable areas are made so through the use of gum, it may be presumed that it is necessary for the restoration or regeneration of these areas, but what role the other materials play in performing this function, together with the other two functions, is not known.

As you may conclude from the above, the ink and the inking system perform a dual function. They must feed ink to the plate and remove water from it. The more highly emulsified an ink is, the more buttery it becomes, and it loses its ability to transfer from roll to roll and to the plate. This causes the print to appear gray and washed out. When the correct amount of the proper water fountain solution is carried for the proper ink, there will not be too much loss of tack to the ink, and the picked up water will evaporate from the ink on the distribution system. This will insure a continually fresh supply of ink with the correct transferring properties to the plate.

Any excess water which is not picked up into the ink is transferred in part to the rubber blanket at the same time as the ink. A portion of this water may then be transferred to the printing surface of the paper.

However, this property of removing moisture from the blanket can-

not be too important, since one of the earliest applications of offset lithography was printing on tin. It is obvious that tin does not absorb water. But tin is dissimilar from paper in one other property. It is strong enough to withstand the pull of the tackiest ink. If a very tacky ink is used, the non-printing areas show less tendency to be wet by it, and a sharper transfer takes place between the form rollers and the plate. Also, the effect of the water picked up by the rollers is not as great. Even though the tack is reduced, the reduction bears a relationship to the original tack of the ink, and the working of a tackier ink in the distributing system of the press generates more heat, which causes moisture to evaporate a little more quickly.

Following the thinking of some lithographers that the answer to most of the problems encountered in running coated papers could be solved by using tackier inks, some mills produced sheets so hard that they did not readily accept ink. The lithographer in turn increased the tack of the ink still more to make the ink transfer better, only to find that the sheet should be still harder to prevent picking.

When electrolytic tin plating took the place of hot dip methods during the war, it was found that it was impossible to print on the new plate. After considerable experimentation and research, it was found that in the hot dip method a thin film of palm oil covered the plating. The oil was not required in the electrolytic deposit, but without it the surface of the tin could not be wet with the lithographic ink.

In the merry-go-round of increasing hardness and increasing tack of ink, the question of wettability of the coating has frequently been disregarded just as it was in the case of the tin plate industry.

Thus, although tack is an important factor in ink transfer, the ability of the surface to be wet by ink is equally or more important. Also, the ink wettability characteristics appear to be more directly related to trouble-free operation than water wettability or absorption.

Earlier, I used such words as "proper" and "correct" to describe inks and fountain water solutions, and the ink-water relationship in the inking system. This was simply a rhetorical method for glossing over some very important factors difficult to determine. Thus their control, even to the final composition of the ink and the water solution, is often left to the complete discre-

tion of the press operator, and hence is considered a part of pressmanship. However, his job has been made easier by the ink chemist who has been able to furnish him with materials which he can add to the ink to help control emulsification, and inks which do more readily wet the surface of the coated sheet.

Today, many inks used in lithography are much softer and less tacky than those used in printing gloss inks on rotary letterpresses operating at the same or even higher surface speeds. Thus the problem is no longer one of chiefly making the sheet strong enough for lithography, but that of making a sheet with a coating designed especially for use on a lithographic press.

Years ago papermakers said, "Tell us what you want, and we will attempt to make it." At that time about all that was known was information which had been gathered

from experience with the uncoated sheets. Emphasis was laid upon the dimensional stability of the sheet, a coating with a pH value near 7, enough strength to prevent picking, splitting, and other mechanical failures in the sheet when pulled from the blanket, and an insoluble or non-reactive coating.

Multi-color presses have to some extent lessened the demand for accurate control of dimensional stability, although wavy edges and full sheets still present problems. Paper is occasionally received which is so far out of condition from pressroom humidity that it will go out of register even between units on a four-color press. Generally speaking, these are the exceptional lots.

The idea of trying to keep the acidity or alkalinity of the coating as near neutral as possible has apparently been abandoned, and alkaline coatings seem to run just as well as

neutral ones. However, sheets are occasionally encountered even today which either have water-soluble binders or contain materials which react with the water on the blanket. Some of these sheets cause the coating to pile on the blanket in the water-wet areas; others are softened either by the first contact with the wet blanket, or some material in the coating reacts with the acid in the water. In these latter cases, the piling takes place on succeeding blankets on the same press, or under certain conditions when the paper must go through the press a second time, on the blankets on the following press or presses.

Improvements in inks and blankets, together with the pressmen's experience in learning which blankets work best for coated paper and how to keep them in good condition, have practically eliminated any need

(Turn to page 92)

Closed Circuit TV Lets Group See Details of Process

Closed circuit television as a means of demonstrating graphic arts technical developments proved its advantages for the second time at a New York City late April two-day session sponsored by the Metropolitan Lithographers Association in co-operation with the Lithographic Technical Foundation. First used for showing LTF research progress at a Chicago meeting, the TV method again screened demonstrations with pictorial and word-track clarity which held the constant attention and enhanced the practical knowledge of its viewers, this time more than 350 lithomen assembled in the New York Trade School Auditorium.

The TV camera showed them six LTF research men using school plate-making, press and other equipment just across the hall for demonstrating research developments. Each step was explained in man-to-man dialogue fashion. There was no long talk by a single man with a bit of chalk and a blackboard. But TV made the "show" come alive, as though 350 men had somehow managed to cram themselves around a single press. Each man had a full view of all that was going on all the time, and they all watched every detail with concentration not always bestowed even upon the most exciting motion pictures.

What they saw was an array of how-to-do-it sequences . . . how to make LTF's new ungrained deep-etch plate and its copper-aluminum bi-metal plate; how to avoid plate-making and paper troubles and pre-

vent stripping on the press; and how to use LTF's new light source for contact printing. They saw demonstrations of LTF's pick tester, the wax pick test, the K and N ink absorbency test, the paper hydroscope, the register rule, the measuring of paper pH, and easy ways to determine paper grain direction.

For example, the audience looked over the research man's shoulder while he made an ungrained deep-etch plate by LTF's new method, showed on the running press itself how the plate should be handled for

best press results, and stressed that the method requires only a few slight changes in the regular deep-etch steps LTF recommends. For curing stripping headaches, another researcher demonstrated how to copperplate steel press rollers with a special LTF chemical solution after press wash-up. The screen made it possible to see how easy it is to use standard deep-etch materials and methods for making LTF's copper-aluminum bi-metal plate, and how the new contact printing lamp minimizes undercutting.



How closed circuit television helps teach graphic arts techniques is shown by this photo which catches Michael H. Bruno (left), Lithographic Technical Foundation research manager, and Ed Martin, research staffman, as they demonstrate deep-etch zinc platemaking before a two-day New York City meeting of more than 350 members of Metropolitan Lithographers Association. The television camera picked up demonstration; image was then shown on screen so that every member attending had a close-up view. The instruction was given in cooperation with the LTF

THE COMPOSING ROOM

BY WARD K. SCHORI

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Ad Setting Is Complicated

According to a recent study made of procedure in an advertising typography plant, it took 94 different steps to complete one single-column advertisement for a national magazine. These different "steps" started with the telephone call to the plant that the copy was ready. Then there were various entries to record the number of the job, foreman's record, etc.

Following the receipt of the copy and office procedure, there were the mechanical operations, including the various changes necessary in the machine composition room, slugs to the make-up man and the steps he had to take in getting the job together. By the time the compositor had stamped his time card, 39 steps had been recorded. The job then went to the proof press operator, to reader, to machine for corrections and back around the shop for further steps which would seem intricate to the outsider.

Alterations ordered by the customer, mounting of the engravings, telephone calls and bookkeeping operations added more steps. Quantity proofing, special proofs for record purposes, foundry lockup with type-high bearers, etc., brought the total number of steps up to 89, while the last five steps were the final bookkeeping, sending of the bill, and receipt of payment which closed the books on that job.

According to the report, the job was handled expeditiously with no lost motion. At each stage of the ad's production there were persons who knew their business—telephone girls, service personnel, foreman, printers, proofreaders and billing clerks.

The suggestion was made for each composing room, whether for a trade or advertising compositor, or a printing plant, to make a similar study some time. Even in a small shop where many steps are eliminated because one man may handle several phases, the number of steps required may be surprising. Printing buyers would be less likely to complain if they understood the skill and knowledge . . . and the innumerable details that are necessary to complete a job to their satisfaction.

They Tossed the Stick Away

The first typesetting machine was patented in 1822 in England by Dr. William Church, a native of Boston. It assembled ordinary foundry types in a continuous line, to be hand justified.

Dampening Paper for Stone Proofs

We find this superior to using wet rags for dampening newsprint for taking a stone proof:

Keep a supply of full page print tacked to a large piece of plywood which stands in a corner away from machinery that will suffer from moisture.

When you need a dampened sheet for proofing, squirt water on the top of the pile with a Flit gun, peel off the top sheet and go ahead proofing by planing with a felt-covered planer in the usual way.

One advantage is that you never have to search for a flat place big enough to accommodate a large sheet of paper. There aren't many such spots in a busy newspaper shop as deadline approaches.—BOB SMITH, Wheaton, Ill.

To Get a Cut Really Clean

Too often, microscopic bits of lint pull out of a wiping cloth when a halftone cut is being cleaned and get themselves firmly wedged between the dots and help to fill up a print. Their presence is particularly noticeable in the highlight areas. Rubbing with another cleaner won't move them.

A wrinkle for getting rid of these bits of lint is to place a length of scotch tape sticky side downwards, on the face of the halftone, press it down firmly, and then remove. The small fluff will stick to the tape and come away with it to leave the plate completely clean.

Job Alterations Were Excessive, but the Printer Collected

A Baltimore composition firm a number of years ago was doing a job for a government agency because of the overflow work in Washington. Copy was poorly prepared and the galley proofs came back with excessive alterations which necessitated the resetting of large amounts of the type.

Suspecting the possibility of trouble, the typographer had photostats made of the proofs, which included numerous alterations following the first badly choiced-up galley proofs. The job, which originally was to have been about \$800, was finally billed at more than \$2,000.

The bill promptly came back with a refusal to pay. Since the marked-up proofs had been returned with the revised type proofs, the typographer would have had no way to prove that the work had been done except for his foresight in securing the photostats. With this proof in his hands, he had no trouble in

Facing Pages Handled as Unit

Booklet or magazine pages should be planned as double-spreads and not as independent units, even when the material is comparatively unrelated. Reason for this is to make sure there are no conflicting elements placed in juxtaposition. Likewise, working two pages together helps everyone connected with the job to visualize the two pages as one unit, which is what it appears to be when seen by the final reader.

This point should be carried right through to the composing room, too. When a man is assigned to make up a page, he should be given the facing page to make up at the same time. It will enable him to achieve better balance and more consistent make-up.

This may be difficult in a large shop where many men are working on publication or bookwork, but one way to achieve the happy result is to use scotch tape to stick the two page dummies together. This makes a flexible joint that is especially desirable when the dummies or layouts are on cardboard or heavy paper. The two-page dummy can be folded and handled as easily as one page, and yet will be kept together for the compositor's use. When the make-up on the two pages is completed, the two forms should then be proofed, either together or consecutively, so they will remain together throughout all the proof-reading, correcting and revision stages of production.

collecting the unexpectedly large bill.

Making the photostats cost several dollars extra, but it saved him \$1,200. Knowing his customer . . . or not knowing his customer, made his caution pay off. Inexperienced authors, or purchasing agents who do not understand the cost involved in extensive alterations, may sometimes run the cost of a job up more than they are willing to pay. Even some large agencies, who should know better, are sometimes appalled at the amount an apparently small amount of type can cost. The man who okays the bill doesn't know how many copywriters, executives, editors and managers have mangled the proof after it was put into type.

The remedy is better editing and preparation of copy before it goes into production. But when large bills for alterations do pile up, it is wise to have as much proof of the work as possible. Photostats could be the solution.

Angle Cutting Techniques

Sixth and Final Article
By Samuel C. Garsten

Complex Angles

With the completion of the simple angle construction, angles with type mortises and angles in plates, we arrive at the concluding article in which the subject of complex angles is covered.

Complex angles are those angle constructions which break into other portions of the type matter in the same form. The layout man often creates his designs in such a way as to incorporate two thoughts, and this necessitates the construction of complex angles. The reason for this is clear: the elements on the printed sheet become more appealing, and tend to tie in the two thoughts.

The best way to show the proper procedure is by carefully following the explanation of Figure 12.

Several points, however, should be kept in mind when dealing with these complex angles. First, a master block involving the widest dimension is determined and cut (such as block A, Figure 5—see *THE INLAND PRINTER*, February, 1953, page 62). Second, once an angle has been cut and is correct, all other angles in the construction are derived from it. Third, there is no particular need to cut the small blocks to the depth indicated in Figure 12. The important point to remember is to cut to the proper width. Should the blocks be cut to smaller depth than indicated, they can be built up by using leads or slugs.

Block Cutting Procedure

1. Make certain that the saw is clean and free from chips.

2. Saw table should be level and the guards in place (do not attempt to saw wood with hood in place—glass guard or goggles are sufficient).

3. After one-point rule borders have been mitered, cut master block as per diagram in Figure 12. Size of the master block is 27 picas wide by 6 picas deep. Always remember that the wood is cut with the grain running the long way—27 picas. If this is not done, the result will be angle blocks which are weak and apt to break.

4. Cut at least six or seven blocks the same size as the master block. Portions of all of these blocks will be used in the construction of Figure 12.

5. The next step is the cutting of angle blocks J and K, which form the outer construction of the job. Blocks J are cut by removing the sharp point. This is done by placing the wood with the right angle resting against the set gauge and pushing the point through the saw to make a straight cut. These blocks do not have to make the full width as indicated. The length of angle blocks J is 7 picas. Blocks K are taken from one long block; the left side uses the point and is cut to 10 picas; the right side is 5 picas wide. These blocks and 12-pica width of the rule box make a total of 27 picas, the same width as the master block.

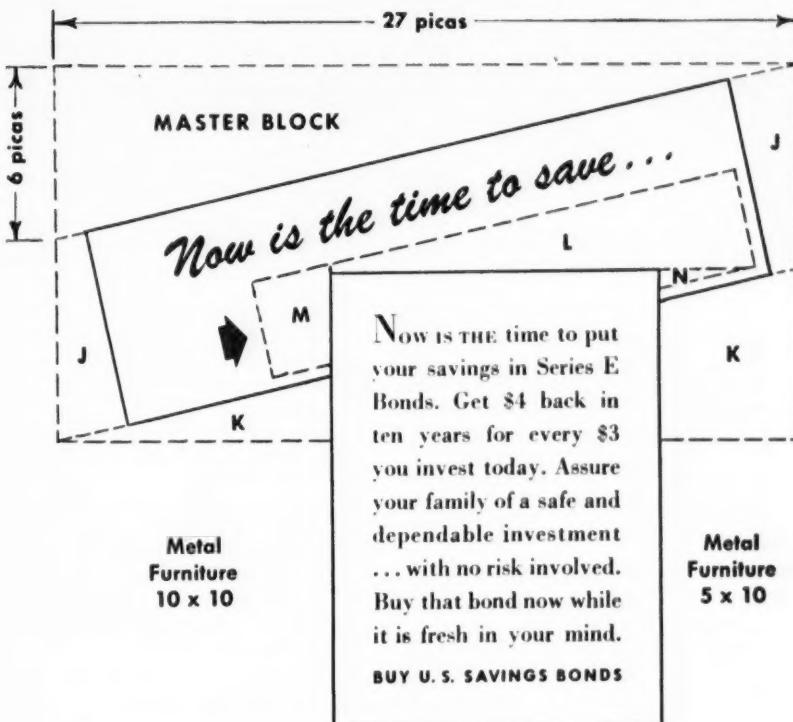


FIG. 12

6. At this point it is a good policy to place the blocks cut thus far and the rules on a galley as a tentative construction before considering the angle blocks within the rule borders. These blocks are cut to the following widths: angle block L 15 picas, angle block M 3½ picas, and angle block N 3½ picas. The difference between blocks M and N is that one uses the portion of the block which comes to a sharp point, while the other has a portion of the tip cut off before the 3½-pica-piece is cut.

It is well to note that the rules on the angle which butt into the rectangle are cut on the hand mitering machine with the aid of a block. Place angle block on the mitering machine with the rule against it and shave the end until rule is the correct length. The space between the dotted lines and the rules represents the shoulders of the one-point rules.

If all the blocks are cut according to the explanation of Figure 12, it will result in excellent composition involving angles. However, it may be argued, and rightly so, that block L should have been cut to a point for a length of 16½ picas, necessitating a smaller block for M. This will result in a slightly different procedure for cutting block M. To accomplish this, simply place the 3½-pica piece on its hypotenuse and trim the wide end, thus making it conform with the angle already created by extension of block L.

If the learner has attempted to reconstruct the example of Figure 12, it would be a good idea to try blocks L and M both ways. There are many constructions in which it will be found necessary to cut an end of a block to conform to another block merely by

placing the block on its hypotenuse, rather than by cutting it to a specified width using the right angle of the block.

There is no set rule as to whether the type or the angle block is placed in the job first. Complex angles are best made using a step-by-step technique. With a little practice and some perseverance, the various methods of setting type on angles by means of wood blocks may be mastered. The man who can do this sort of work with efficiency is worth a premium in any composing room.

This concludes the series of articles on the techniques of angle cutting for printers by Mr. Garsten, instructor of composing room techniques in the Murrell Dobbins Vocational-Technical School, Philadelphia. The material as published is also available in booklet form. Copies may be obtained by sending \$1 to the author, Samuel C. Garsten, Box 3216, Philadelphia 21, Pennsylvania.

French Quadding Invention

A French inventor has produced a quadding and centering apparatus for linecasting machines which has right and left jaws adjustable. On currently used devices in this country, only the left-hand jaw may be adjusted to make required measures. The French idea has possibilities, since it is sometimes desirable to set center composition or flush right composition on the left side of the slug, and the blank portion on the right of a 30-pica slug. Also the machine could be used in setting considerable quantities of straight matter to be indented both right and left. With present machines it is necessary to drop in quads for right-hand indentation. The device is not yet on the market.

THE PROOFROOM

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

Well Paid for Stuff

Here I come again for help. I hope they pay you well for stuff like this:

1. In using the three dots of ellipsis to indicate words omitted within a sentence, should the space between the dots always be the same (one em, say); or should it be equal to the spacing between the words in the line in which the dots appear?

2. In the following sentence, would you use commas or not? ". . . on the field of battle at the risk, and often at the cost, of our lives."

1. From the *Manual of Style* of the University of Chicago Press: "... mark such ellipses by using three periods separated by 3-to-em spaces. If such omission occurs after a complete sentence, do not consider the preceding period as part of the three ellipsis marks." Spacing within the sentence should be consistent, in the interests of typography.

2. Our favorite sentence from the same *Manual of Style*: "Aside from the few rules governing the use of the comma that have become almost obligatory, the use of the comma is mainly a matter of good judgment, with ease of reading as the end in view." We would use them in your sentence, for emphasis.

We maintain our weight on what we are paid, thank you. We keep warmly clothed in winter and take a vacation in summer. In other words, we are wealthy.

Not How Many But How Big

In regard to your "What's a Good Catch?" item in the March magazine, in our small plant the question seems to be how important the overlooked error was. We don't hear much howling from the front office unless it appears that a mistake is going to hang heavy over the black side of the ledger in the accounting department. I might add that I can understand the owner's concern. He has to meet his payroll and feed his family, and customarily is generous in his allowances for human frailty.

People are employed in proofrooms for the sole purpose of catching errors. It is refreshing to hear from someone who believes that the boss has a right to live. Any sensible print-

er knows that perfection will be found only in heaven—if he's heading that way—and certainly not in his proofroom.

There is a point at which human frailty becomes human inertia. In that case, it behooves the boss to clean out the place and put some new names on the payroll. On the other hand, it is our fundamental business principle that if the boss is a boor, by all means one should divorce him completely. Don't sit around, on his time, aching about him.

Inflammable Stuff Burns

I enjoy reading your section and was quite surprised to find something of interest "safetwise" in your April letters. It concerns the interchange of the words "flammable" and "inflammable."

The preference for flammable is not only by the "scholarly boys" but everyone in the safety field. Efforts to promote the use of the word on a national scope have been going forward for the past several years. For example, the State of California "recommends the use of the term flammable in place of the confusing and now obsolete word inflammable which has been often fatally mistaken for non-flammable."

We are glad to hear that safety engineers are promoting an end to confusion about these words. But the State of California is doing some wishful thinking, for a good cause, no doubt, when it calls "inflammable" obsolete. It is listed as big as life in a dictionary we have which is so new that the ink still is damp. We trust that you have been working on conversion of dictionary editors.

Stick Around Awhile

Is it alright to use *alright*? If not, why not? We say almost, already, almighty, and always. Why shouldn't *alright* be all right?

Any dictionary will inform you that *alright* is not generally regarded as good usage. Who can say why? Someday it will be. You might start a campaign to speed acceptance, or move in less genteel circles and spell it *alright*. Or easiest of all, just wait. Time has a way of taking care of such matters.

Editing of Bulletins

Is any of the excellent material you present in your section "The Proofroom" available in printed or mimeographed form? Or have you written a text on the subject of proofreading? I read your department with a great deal of interest, but would like something in summary form if that is possible.

This material would be used in connection with a class in bulletin editing which I teach in the college of agriculture here. Any suggestions you might have on material for this course would be most welcome.

We are indulging ourselves by printing your letter because it made us feel worthy of our salt for the day it was received. This material is available only in past, present, and—we trust—future issues of **THE INLAND PRINTER**.

Surely our government, which has printed bulletins on every conceivable subject that might help the taxpayers, has something about editing bulletins. Have you tried the Government Printing Office in Washington? When you get into a specialized field like yours, it is likely that you will have to work up your teaching material as you go, pioneer. Perhaps we can get some help for you through our readers.

Calling or Putting On the Dog

When referring to a man by forename and surname (first reference), should he be called "Mr.?" Most modern publications seem to drop the title. Then when Mr. Smith is mentioned later on in the article, must he always be called "mister"? It sounds like whistling for the dog to call him just plain "Smith." But I hate to see copy messed up with "Mr." all over the place, particularly in a list of names. It causes rivers.

This is a matter of style and ordinary courtesy. If you are dealing with the sports pages of a newspaper, then you may abandon the mistering. You certainly may leave it off in lists of names, and you may forget it when a man's first name is used with the surname. But it does sound less like dog-calling when you refer to him as Mr. Smith in the body of the article.

Second Sunday in May

I recall that you once carried an item about where the apostrophe should be placed in naming the day we have set aside to honor mothers. The authorities I have at hand do not agree. I would appreciate it if you would please refresh my memory.

We assume, from your cautiously worded statement, that you refer to Mother's Day. Because just one mother is the standard equipment, and that particular mother is the one who is the center of attention from her children on that day, we are unable to see sound reasons for Mothers' Day. Our mother is singular. Isn't yours? A merchant or florist probably thinks of it as mothers' day. We don't. An organization might sponsor a mothers' day program. But it was Mother's Day to the woman who originated the observance.

Options Long and Short

I should like your expert opinion to back me up. I hope. The following is from one of our direct mail letters: "Contained within the 'fine print' of your life insurance policies are what we call Options of Settlement. They are, of necessity, technical in nature, but the long and short of them are simply this—properly used to arrange your life insurance to do what you want it to do, these options may increase the value of your policies as much as 15% to 25%."

It seems to me it ought to be "the long and short of it is." Isn't "the long and short" considered a unit and as such takes a singular verb?

You are so right. The long and short of it is. We were happy to learn something reassuring about the fine print of policies—ordinarily too fine to be read by the naked eye, or two naked eyes. (Then we started worrying about the "long and short" of things. Research revealed only a faint clue that the expression may have had something to do with railroad rates.) Our experience with direct mail letters about insurance, as well as with policies themselves, indicates that some "long and short" in folksy language would be in order. We are not referring to hillbilly talk, but just plain everyday English.

Argument Without Words

This matter didn't involve me, but we had a silent argument between the proofreader and a compositor in our shop about the punctuation of "What about the U. S.?" The comp set it "What about the U. S?" The reader marked in the period; the comp ignored his mark. He told me that the dot under the question mark was enough of a period. But what is the proper procedure when a sentence is ended with an abbreviation? Should the period

for the abbreviation be used as usual, when followed by the exclamation or question mark?

The period on an abbreviation is an essential part of the abbreviation, indicating that the word has been shortened. The title that dwells under the curve of the question mark would not serve as a final curtain on the sentence under discussion. It should be: "What about the U. S.?" If writers would learn more about what creates ugliness in printing, such situations could be avoided.

That Tittle Thing

A friend of "Proofroom" has sent us a clipping which maintains that a "tittle" is what medieval monks called the little dash in the tail of the letter *R* which indicated that the rest of the word (Recipe) was left out. Just when we thought we had settled the vexatious problem of what to call the dot over the *i* and *j*!

Hunching About J and U

With reference to the March query about the position of *J* and *U* in the alphabet—a hunch, but I think, a sound one. *J*, whether phonetically, logically, or any other way, came in as far as I see as an addition to *I*, as in *Iesus* for *Jesus*, *Ieronymo* for *Hieronymo* or *Geronomo*. (A quick glance at my "Skeats," etymological dictionary of the English language, shows *j* appearing in the French generally where an *i* appeared in Latin, in most of our *j* words. The reason this is or will get confusing is because I'm writing this before eating supper after a hard day, and so excuse it please.) So, with *j* in this supplemental position, I hunch it was inserted after *i* just because of this relationship. It could, I suppose, have been inserted after *g*, if the decision had been made merely on the basis of the phonetic similarity, but as far as I know there was very little replacement of soft *g* by *j*, such as there was in the case of *i* and *j*. The Scandinavian languages still use an *i* or *y* sound instead of *j*, if we are to trust their most apparent dialect oddity in English, *yam* and *yelly*, etc.

And *U*—it seems to me we do an injustice, as I think the *u* group of sounds has a more continuous history in our languages than *v*. Witness the *v* sound in Greek, digamma, which is only an etymologist's guess as to it ever having been around, and the, as far as we know, lack of a *v* sound in Greek for a long, long time. The *u* sound, however, was there all along in its varieties, *ee*, *u*, *w*, and so on, and only got transformed in shape by the Roman stone cutters, who found *v* easier than *u*. So *v*, at least as a sound, is the addition, and *u*, I would guess the more used, so they threw it in before the *v*. Make any sense?

P.S. Is *unincumbered* correct? (About twenty or so lines down, column two, page 47, March issue.)

We started wrestling with your letter after a heavy lunch, rather than before supper. But it makes sense to us. And we are grateful also on behalf of our reader who was ignored by the teachers "in the field of English." We are always glad to hear from and be read by typographers who make a hobby of words.

What is there about *unincumbered* that you doubt or dislike? It's a sound word, along with *disencumbered* and *unencumbered*. Perhaps it isn't the proper word for referring to the state of being unwed.

It's a Quiz

By R. Randolph Karch

Answers to these questions have appeared in THE INLAND PRINTER and in other sources of information at various times. How retentive is your memory? How many questions can you answer without consulting the answers on page 80?

QUESTIONS

- Without using a composing stick or furniture, how would you set the composing room saw to approach accuracy?
- Shiny bottoms on Linotype or Intertype slugs indicate what?
- When ink fails to dry on a lacquer-finished cover stock, what would you add to the ink to remedy the condition?
- What's the expected production speed of the new Photon film composition machine on book composition?
- Air conditioning solves plate-making troubles in offset plants. True or false?
- The U. S. used more newsprint than the rest of the world combined in 1951—yet ranked ninth in number of newspaper readers. How come?
- If you must have tip-ins on that bound job, where are the best places to put them to save costs?
- Of the 62 script type faces in general use today, the great majority are the "joining" kind. True or false?
- The printing and publishing industry has kept up with the growth of the population in the U. S. True or false?
- Printing machinery noise can be cut with sound absorbing materials on walls and ceiling and resilient mountings—but what is a third way?

THE PRESSROOM

BY EUGENE ST. JOHN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Snap-out Production Equipment

We notice in *THE INLAND PRINTER* for September, 1952, a reply given to an inquiry about rotaries for snap-out production.

We ourselves would be pleased if you could send us a list of manufacturers of presses and auxiliary equipment for production of these forms.

We are sending a list of rotary and other equipment manufacturers. A high percentage of snap-out forms is not produced on rotary presses.

Perforating Numbering Machines

As suggested in the article on page 61 of *THE INLAND PRINTER* for June, 1952, we shall be grateful if you will furnish us with the names and addresses of firms specializing in perforating numbering machines.

Address your inquiries to the manufacturers of typographic numbering machines. At the same time refer to the article mentioned above.

New Envelope Press

One of our Far East offices has asked us to obtain particulars of a new rotary type machine made especially for the printing of envelopes. This machine is of American manufacture and is now in actual production.

We would appreciate your sending us any information available on this type machine, its capacities, price, probable delivery date and illustrations.

For the latest reliable information on the envelope printing press referred to, we are supplying the name and address of the manufacturer of this equipment.

Overlays Out of Register

Why should mechanical overlays register part of the time but not all of the time. We seem to have considerable difficulty with this problem.

We can suggest possible causes and leave the checking to you. If the print to be used as base for the overlay is pulled on an overpacked cylinder, it will be long at the start. Plates should be level and approximately type high. This applies to all kinds of mechanical overlays.

Chalk relief overlay board should be air dried as on a radiator before pulling print to be etched. After etching, it should be air dried first

and then dried under pressure between blotters under a plate of glass or metal.

In checking for cause of misregister, measure the overlay base print against the plate.

With chalk relief overlays, measure as above, measure the etched overlay, measure it again after air drying (hung up in clips in pressroom), and again after drying under pressure just before hanging in the packing.

When misregister is slight, it is sometimes possible to get by and avoid making a second overlay by registering the overlay to the subject or most important central part of illustration, allowing the overlay to be a trifle off register on and near the edges.

Some pressmen place the overlay base sheet on the plate and roll cylinder over it for register.

Accuracy in Paper Cutting

We have had trouble in getting all sheets of a lift the same size on our paper cutting machine. The trouble appears to be more pronounced with a change of operators. Can you suggest any good ideas or time-tried methods for improvement to help us solve this exasperating problem?

Ordinarily one would look for worn knife-bar guides, poor knife grinding, loose clamp or clutch not tight enough. Sometimes it may be found that the back gauge in an old machine is no longer truly perpendicular but out of plumb. This causes a gradual change in length of cut from top to bottom. Ordinarily, such causes are the same, regardless of the change of operators.

There is another possible cause and you might check this first: The height of the cutter stick in relation to the table. The clamp should hold the lift being cut against the table, not against the cutter stick. If the stick is higher, say three or four thousandths, then the descending knife may draw the stock. If the stick is say five mils below the table, the stock will be held against the table by the clamp. The new operator may be using thicker sticks than the old, so much thicker as to be higher than the cutter table. Therein lies the seat of the difficulty.

George M. Halpern Appointed Pressroom Department Editor

George M. Halpern, author and teacher, has been appointed Pressroom editor of *THE INLAND PRINTER* to succeed the late Eugene St. John, who wrote for the magazine for nearly 50 years.

Mr. Halpern has already taken over the task of answering the many letters of inquiry which come to *THE INLAND PRINTER*, and starting with the July issue, the questions and the answers printed under the Pressroom heading will be of his authorship.

With an unusually fine background in printing and teaching, Mr. Halpern is qualified as an expert in the field of printing presswork. At present, he is acting head of the department of advertising production and management, State University of New York, Institute of Applied Arts and Sciences, Brooklyn. He is setting up a complete graphic arts division, including laboratories for letterpress, offset, gravure and silk screen printing.

Besides three and a half years in the U.S. Navy during World War II, he has had time to secure three college degrees and nine years of trade experience as apprentice, journeyman, and foreman in printing plants.

He has served as teacher in high schools and trade schools. He is a member of a number of organizations including the International Graphic Arts Education Association, and is author of a book, *Pressman's Ink Manual*, published last year. He has written numerous articles published in trade and educational magazines, and two more of his books are scheduled for publication in the near future. Address questions to him in care of *THE INLAND PRINTER*.

Broken Comb Springs

What causes breakage of the comb spring which holds in place the small catches of the wheels of a numbering machine?

Carelessness in using the brush in cleaning the machine after it is removed from the form or while in the form. Brushing should always be away from the springs and never toward the springs.

Printing on Polyethylene

For research work on manufacturing equipment for printing thermoplastic materials, a copy of the article under the above heading in the November, 1951, issue of *THE INLAND PRINTER*, would be of considerable help to me. Please send me a tear sheet.

You also should get information about polyethylene from manufacturers of printing presses, and makers of inks used to print on this plastic, and from the manufacturers of this plastic to keep up to date.

Trading Stamp Production

A leading firm of specialists in the trading (discount) stamp field has been engaged in this work since 1905. It was soon found that it is a highly specialized field requiring special equipment. This firm installed and made special equipment to process its own safety paper, to gum its own special stock, to handle special serial numbering and perforating, and equipment in the bindery to furnish stamps in pad and various other packages.

Die Cutting on Platen Press

Can you give us some information on die cutting, using a job press of the open platen type? We have obtained information from the companies which make our dies, but evidently we are not doing things just right because we don't seem to be getting clean-cut work.

You will find die cutting on the platen press discussed in detail in the May, 1952, issue of *THE INLAND PRINTER*, starting on page 54.

*Win \$1000 for
A Big Party!*

Enter Your Company's Advertising Campaign

in the

P. I. A.
Printers' and Lithographers'
Self Advertising
Exhibition and Awards

*Obtain Rules and
Entry Blanks from*

PRINTING INDUSTRY OF AMERICA, INC.
719 Fifteenth Street, N. W.
Washington 5, D. C.

Not Chalking But Poor Sizing

Is there any thing that can be done to overcome what appears to be chalking of the ink and surface of the enclosed print? The stock was supplied by the customer.

The ink is dry now but can be rubbed off, which indicates not chalking but very poor sizing which slight abrasion removes together with the dried ink. Some waxed papers have the same fault. The ink can be made to set and dry on them but abrasion will remove wax and the dried ink on it.

Carbonizing Information

Will you send any information you may have on carbonized inks and their application. This ink is to be used mostly on our job cylinder presses.

While the ink maker can supply carbonizing inks which may be used on the printing press like any other inks, this cold carbonizing is satisfactory for only a few months, depending on the ink, how it is printed and storage conditions in the customer's plant. For the best carbonizing, it is necessary to use a hot carbonizing machine.



Get your periodicals out on time ALL the time . . . neatly wrapped, positively sealed, and correctly addressed the high-speed MAGNA-CRAFT way . . . either on the Lease or Purchase plan. The tightest FLAT-WRAP banding method yet developed and at a lower cost!

1. Vacuum drum sheet feeder. (Roll feed optional.) Easily operated.
2. Hopper type magazine shuttle feeder with continuous loading.
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4. Addressing system: (Optional equipment) Either cut-labels or Dick strip.

Write for Descriptive Literature
Magnacraft MANUFACTURING CO.

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THIS ONE MACHINE DOES IT ALL . . . and Addresses, too!

WHAT'S
NEW?

IN EQUIPMENT AND SUPPLIES

Bauer Introduces New Type Face

Horizon, in light and bold versions with accompanying italics, is the latest type face to be brought out by Bauer Alphabets, 235 E. 45th St., New York 17. It is being introduced in Europe under the name, Imprimatur. The light weight is now available in this country, and the complete series will be available soon.

The new type is a book face with a compactness which gives a high character count. The bold version is said to have good possibilities as an advertising face. It is made in sizes from 8-through 60-point.

Bauer has also recently cut an oblique version for Futura Book. Futura Book is between light and medium in weight.

Another recent importation by Bauer is Elizabeth Roman and Italic with swash characters. Of prewar design, the face was discontinued during World War II, and for several years was not available. Revival of interest in the face caused the foundry to put it into production.

ABCDEFGHIJKLMNPQ

RSTUVWXYZ abcdefghi

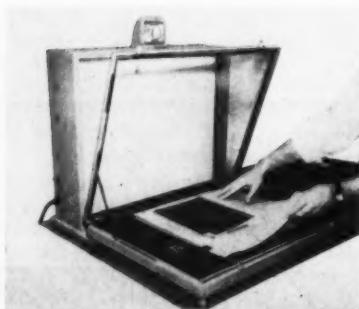
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This specimen of Bauer's new type, Horizon Light, was taken from specimen sheet showing in 18 point; reproduction reduced here

Protect Photos by Acetate Flap

A new idea in the handling of photographs has been introduced by the Eastman Kodak Co., Rochester 4, N.Y., with the suggestion that their Topographic Sheet, Type B, is useful for protective overlays. The sheet is a translucent acetate film with one side glossy and the other side having a fine tooth or ground-glass type of surface. Use of the new material permits a photograph to have complete protection and yet it can be easily viewed through the flap. At the same time instructions may be written on the flap. Any writing may be erased or wiped off with a damp cloth. The sheet is attached to the mounted art work with a piece of tape along the top edge, and is lifted or drops out of the way during engraving and retouching operations.



New Colight frame for exposing litho plates

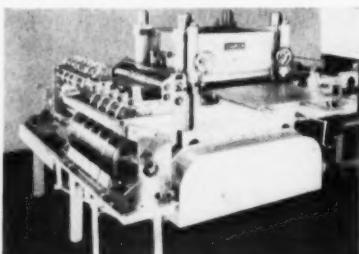
Litho Plate Exposure Frame

Colwell Litho Products, Inc., Minneapolis 15, Minn., has announced a new model of its litho plate exposure frame. The new Colight frame, BV-1016, makes plates up to 10x16 inches, but is equipped with a vacuum mat and pump similar to the larger models. It is a self-contained unit requiring no extra wiring or plumbing. Literature is available by writing to the manufacturer.

Roll-Fed Platen Cutter-Creaser

A new platen-type press, developed by the Champlain Co., Inc., Bloomfield, N.J., cuts, creases and automatically strips roll-fed cardboard to make carton blanks. It is said to be the fastest machine ever built for this type of work, handling up to 100,000 square feet an hour, and making up to 10,500 impressions an hour.

It will handle a web up to 42 inches wide and cuts through 30-point board. It may be used as a separate press or



The Champlain web-fed cutter and creaser

as part of a continuous operation with presses printing from a web. The machine is built in four sections: feed, cutting and creasing, stripping, and delivery. The waste from the stripper is dropped into a disposal duct leading to a blower for removal.

Improved Spaceband Box Pawl

An improvement on the spaceband box pawl for Linotype has been announced by the Linotype Parts Co., South Hackensack, N.J. The improvement consists of a slot down the upper portion to permit adjustment to compensate for wear. The insertion of a screw driver in the slot will spread the top of the pawl as desired.

Truck Roll-Handling Attachment

A roll-handling attachment for electric trucks in the Powrworker line has been announced by the Clark Equipment Co., Buchanan, Mich. The attachment picks up rolls of paper from either vertical or horizontal positions up to a height of 130 inches. Hydraulic clamps handle rolls up to 42 inches in diameter and up to one ton in weight. Controls enable the operator to clamp, rotate, hoist, lower and tilt loads.



Attachment on Clark truck handles paper rolls

Device Helps Control Register

A new attachment for any kind of sheet-printing press or folding machine has been put on the market by Fernrae Products Co., Box 6972, Chicago. The device is said to keep thin paper from buckling and heavy stock from bouncing when it meets the guides. Called "Flipper," the attachments are also said to help control register and prevent paper spoilage. They can be cut to fit any size press or folding machine, and are adjustable by finger pressure.

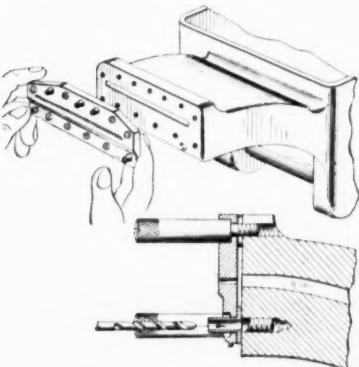
Leebow Package Handling Truck

A new package truck, designed for inter-plant handling of packages, has been introduced by the Leebow Manufacturing Co., 65 Wayne St., Youngstown 2, Ohio. Sizes range up to 38x61 inches outside dimensions. They are equipped with swivel casters on each end and rigid casters in the center for balance and easy turning.

Device for Removing Mouthpiece

Sol M. Cantor, president of The Composing Room, Inc., New York City, and inventor of the Align-A-Mat and Clean-A-Mat, has developed another device called the Align-A-Drill. Marketed by Fisk Industries, 130 West 46th St., New York, the new product is a 14-item tool kit for removal of mouthpieces from Linotype machines.

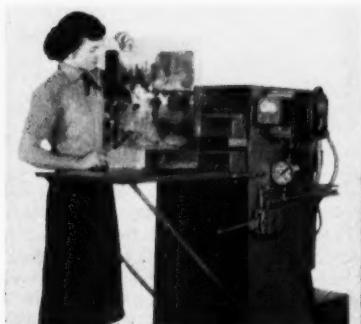
The kit includes a jarring rod for loosening screws; positioning jig for drilling out broken or hard-to-move screws; starting and bottoming taps for cleaning old threads; counterbore for removing burrs if the mouthpiece is to be used again. To have a good face and solid body, a slug-casting mouthpiece needs to be cleaned periodically. Because of heat and corrosion, screws become very difficult to remove and usually the job is done only as a last resort. The new kit is said to make the job comparatively easy.



Showing Align-a-Drill guides in mouthpiece ready to go on crucible; also cross-section showing drill guides and screws in position

Hydraulic Press for Molding

A new plate press, No. 480, has been announced by the Studebaker Machine Co., 1221 S. 9th Ave., Maywood, Ill. The press may be used for making rubber plates, rubber stamps, and for permanent plastic sealing for protecting photos, important papers, and other materials. It will hold constant pressure up to 40 tons and is equipped with Pyrometer electronic heat control, water-cooled platens, and a pressure gauge. Platen size is 20 x 40 inches.



No. 480 plate press for molding rubber cuts

Unit Combines Light and Lens

A new portable fluorescent inspection unit has been put on the market by Stocker & Yale of Marblehead, Mass. Hand-held, the two- or four-power lens is straddled by twin fluorescent lamps, making it useful for close inspection of materials or such items as halftones.

Waterless Hand Cleanser

A new product, M & H Waterless Hand Cleaner, is said to be good for printers. Cleansing agents are lanolin and glycerin, and all types of stains and discolorations are said to be removed easily. It is manufactured by H & H Laboratories, 2705 Archer, Chicago 8, Ill.

Import Elephant Hide Paper

A new, imported parchment-like paper, Elephant Hide, is being distributed in the United States by Fromson Orban Co., Inc., 205 E. 42nd St., New York 17. Manufactured in West Germany, the paper may be printed by any of the usual processes and is adaptable for book covers, albums, catalogs, greeting cards, boxes, menus and other purposes. Extremely tough but highly pliable the paper is resistant to abrasion, dirt, grease and water, and is washable. It is available in standard sheet sizes and various-sized rolls in medium, heavy and extra heavy weights, and in twelve standard colors.

HEAVY DUTY

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GALLEY CABINETS

SPECIAL SALE PRICES

4 TIER

Galley Size	Cabinet & 100 Gallies	Cabinet Only	100 Gallies
8 1/4 x 13	\$124.40/112"	\$44.00/35"	\$44.75/60"
6 1/4 x 23 1/2	44.90/137"	16.30/68.50	39.57/152
8 1/4 x 23 1/2	170.30/158"	66.50/78"	93.00/85.50
12 x 18	170.30/158"	66.50/78"	93.00/85.50

2 TIER

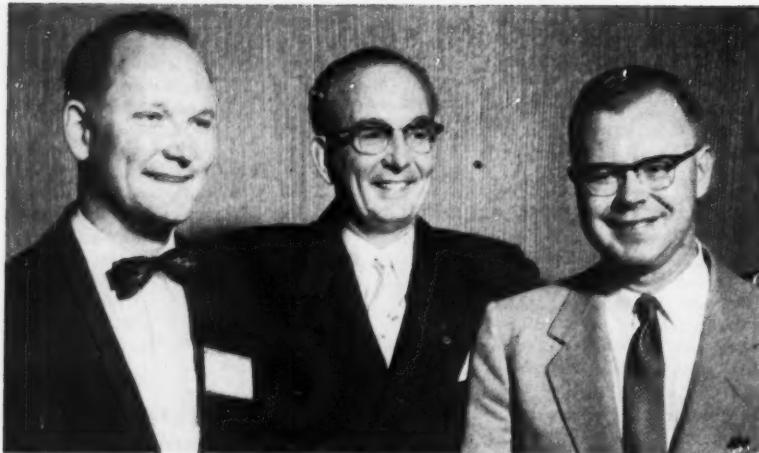
Galley Size	Cabinet & 50 Gallies	Cabinet Only	50 Gallies
8 1/4 x 13	\$99.00/67.50	34.50/40"	58.50/37"
6 1/4 x 23 1/2	67.50/81"	26.00/49"	47.00/65.50
10 x 16	87.50/81"	34.50/49.50	49.00/65.50
12 x 18	86.50/87"	34.00/49"	49.30/69.50

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John M. Wolff, Jr. (center), president Printing Industry of America, congratulates Ormond A. Binford (left), Metropolitan Printing Co., Portland, and Loren D. McKinley, Kenwood Press, Tillamook, Ore., for winning awards for civic achievement at third Northwest PIA conference



A good time was had by all—seems to be the consensus of this quartet posing at the Second District Conference, International Association of Printing House Craftsmen, Albany, N.Y., late in April. Left to right: Harry Shaughnessy, conference chairman and pressroom superintendent, Williams Press, Albany; Brother Sabinus, C.S.C., production manager, Ave Maria Press, Notre Dame University, who served an apprenticeship at what is now Williams Press before joining Order of the Holy Cross; Thomas Corcoran, Mayor of Syracuse, N.Y., plant owner and Syracuse Club charter member; James J. McCarthy, Composition Service Co., president of Albany Club

Raymond Blattenberger (left) is shown being sworn in as Public Printer of the United States. Holding the Bible is Rev. Paul W. Stauning, minister of Collingswood Presbyterian Church, and administering the oath of office is Judge Noble J. Johnson of the U.S. Court of Customs and Patent Appeals. Blattenberger is the 14th Public Printer. Present at the ceremony was Senator Jenner, chairman of the Joint Committee on Printing, and seven other senators and congressmen



THE

MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Northwest Regional Conference Held in Portland May 16-17

Awards were presented to three printers for unusual civic achievement at the third annual Northwest Regional Conference of the Printing Industry of America, Inc., Portland, Ore., May 16-17.

Presenting the awards, John M. Wolff, Jr., president, Printing Industry of America, declared that the Pacific Northwest has been in the forefront in honoring printing industry men for civic leadership. Award winners were Loren D. McKinley, Kenwood Press, Tillamook, Ore., Junior First Citizen for 1951; Ormond A. Binford, Metropolitan Printing Co., Portland, Junior First Citizen for 1952, and R. Mort Frayn, Frayn Printing Co., Seattle.

The conference emphasized that profits can be increased only through better management and modernization.

"The adoption of modern management methods and the installation of modern equipment calls for superb generalship in the handling and training of personnel," said H. M. Banfield, counsel on executive development, Portland.

Norman Davis, sales management consultant, Portland, counselled his audience that a sales manager must know production, accounting, and promotion in addition to a vast quantity of other things and, above all, he must have the ability to get people to do what he wants done, how he wants it done, when he wants it done."

He listed the following guides: Is your compensation plan in line with other printing salesmen producing the same volume? Does your plan take into consideration a monetary and/or spiritual incentive so the salesman will put forth his maximum effort and be rewarded—not a year later, but within a reasonable time? Does the plan have elements which encourage the salesman to think in terms of net profit, rather than mere volume at lowest cost?

The sessions concluded with a social gathering at Mt. Hood's famed Timberline Lodge where Mr. Wolff, and Edmund J. Flynn, secretary and director, Union Employers Section of PIA, met informally with industry members.

On May 19, Mr. Wolff went to Spokane, Wash., where he officially welcomed Spokane Printing as the 49th member of PIA, Inc.

Midwest ITCA Conference Held in Milwaukee in May

Beatrice L. Warde, publicity director for the English Monotype Corporation of London, starred at the mid-western conference of the International Typographic Composition Association, held in Milwaukee, May 8-9. Mrs. Warde, addressing over 100 delegates, told of the typographic renaissance which is now occurring in England.

"The war shortages, curtailing the paper available," Mrs. Warde said, "forced the typographer and designer to achieve a maximum effectiveness in very limited space. Typographers therefore, turned to the noble, beautiful and effective type faces instead of the ugly ones. Thus was begun the revival of the classic and beautiful type faces, such as Bembo, Perpetua, Times New Roman and Janson."

Since then, the classic letters, according to Mrs. Warde, have continued to be used more and more. Printing and architecture are the two public arts, which is the reason the ordinary citizen can affect the quality of typography. "You cannot tell a furniture manufacturer," she said, "that his chair does not suit you, and expect him to change it. But, any citizen can walk into a printing office and order a letterhead whose design will reflect his personality or his character."

"The standards of typography, and therefore the future of typography," Mrs. Warde said, "must depend on the ordinary reader. We should show him better design in all our printing: show him the better type faces in all his reading."

"We, the printers, and especially those of us who have separated the compos-

(Turn to page 73)



Arthur H. Kinsley (left), president of George H. Buchanan Co., Philadelphia, presents sterling silver tray to Raymond Blattenberger, the newly-appointed Public Printer of the United States, while Carl E. Dunnigan, president of The Inland Press, Inc., Chicago, looks on. The occasion was a formal dinner and reception in honor of Blattenberger by the Printing Industries of Philadelphia, Inc., May 14. Mr. Dunnigan was the main speaker at the dinner.



Lithographers National Association To Hold Annual Meeting June 16-18

The Lithographers National Association's 38th annual convention June 16-18 in Chicago's Edgewater Beach Hotel will review management's responsibility under the free enterprise system, and will stress that lithographic management men, like other Americans have obligations which cannot be satisfied by proxy. Nationally-known speakers were slated to point up the dangers threatening the American way of life, the Eisenhower Administration's assignment to work for its preservation, and the fact that Government cannot do the job alone, but needs the support of business and industrial leaders throughout the country. The main theme was due for development along four lines:

Management's responsibility to Government — Stephen F. Dunn, general counsel of commerce, Department of Commerce. *Management's responsibility in public relations* — Dr. Neal Bowman, educator, author, lecturer, speaking on "The Challenge to Complacency." *Management's responsibility in industrial re-*

lations — Dr. Leo Wolman, professor of Economics, Columbia University, and a director of the National Bureau of Economic Research. *Management's responsibility to itself* — H. Ferris White, Jr. of Booz, Allen & Hamilton, Chicago management consulting engineers, speaking on "Time Out for Self Appraisal."

Clarence Manion, former dean, School of Law, University of Notre Dame, is scheduled as a guest commentator. LNA's Bank Stationers Section has planned a luncheon and business session, and award winners in the association's third lithographic competition will be on display. Programmed as the final day event, preceding a non-speech annual dinner, is an inspirational talk by Bishop Fulton J. Sheen.

Celebrate Silver Anniversary

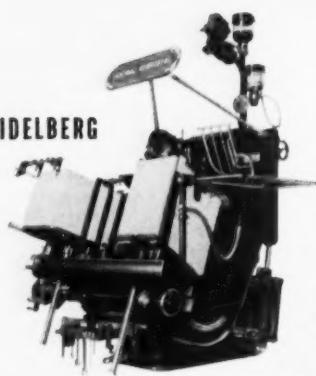
The Typographers' Association of Southern New England celebrated its 25th anniversary May 15-16 at Hotel Taft, New Haven, Conn. Frederick H. Seeger, Planck Typographic Service, New Haven, headed the committee that planned the event.

Beatrice L. Warde, director of publicity for the English Monotype Company, shows two different copies of the Coronation Ceremonial to John Connell, St. Louis, president, and Frank Sherman, Philadelphia, executive director of the International Typographic Composition Association, at the mid-western conference of ITCA in Milwaukee May 8-9. The book held by Mrs. Warde was designed by Stanley Morison and printed by Oxford University Press in Bembo type. The copy held by Sherman, using Gill's Perpetua, was designed and printed by the Queen's official printer



ORIGINAL HEIDELBERG

10 x 15 Model



Now's the time to graduate to a Heidelberg... the press "in a class by itself", with more than 20 BUILT-IN "Future Features". For here's the press designed and built to be fully automatic... and with "after-thought" features and "after-thought" attachments.

There's nothing *more* to buy when you buy Heidelberg. Advanced features such as 50-Second Washup, Rotary Powder System, and Aerodynamically Controlled Sheet Delivery are not mere added features, but *built-in* features, integral parts of the machine itself. See for yourself why progressive printers everywhere declare Original Heidelberg...

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HEIDELBERG EASTERN SALES CO.
45-45 Thirty-Ninth St., Long Island City 4, N.Y.
227 North 3rd St., Columbus 15, Ohio

HEIDELBERG SOUTHERN SALES CO.
120 N. Sampson St., Houston 3, Texas

ITCA Midwest Conference

(Continued from page 71)

ing room from the printing operation," she said, "must create more value for the printed medium. We must further the typographic arts, through public relations, through advertising and through education."

The remainder of the two-day Milwaukee meeting accented new developments in composition. The keynote was a report by Frank M. Sherman, ITCA executive director, on the photographic means of composition.

Sherman recalled that a year ago 14 substitute composing machines were demonstrated to members of the ITCA. Of those machines, Sherman said, only three have shown progress warranting immediate attention. The three are Intertype's Fotosetter, the Photon, and the Monophoto.

Sherman pointed out that the Fotosetter is the only one available commercially and that seven of the 54 now in operation in 32 U.S. plants, were operated by members of the ITCA.

"But even those seven," he said, "have not yet been able to supply accurate cost and production information by which to judge the effectiveness of the machine for us, or gauge its potential to the industry."

The Photon (Higonnet-Moyroud photographic type-composing machine) is now being introduced to the commercial printing trade. The Monophoto, which is being successfully used in England, is expected to be introduced in the United States this month.

Henry Crepeau, Beisel Co., St. Paul, relating his experience with a two-machine Fotosetter installation, pointed out the need for exact markup of copy, even to indicating line breaks, in order to predetermine the leading required for the page. "We have found it cheaper," he said, "to completely copyfit the manuscript, line for line, before it goes to the machine, rather than trying to cut in resets and corrections."

Crepeau said that personnel for the photo-composing department was recruited from journeymen with hot metal experience. The department is operated separate from the rest of the plant because of the need to control dust and dirt. The floors were sealed and painted, he said, and the room air-conditioned. A plastic cover is put on the machines when not in operation.

The cost of installation for a Fotosetter operation, with from 20 to 24 fonts of mats, and two machines, ranged from \$27,000 to \$35,000, according to members reporting. In one plant where three Fotosetters are operating, the installation has cost \$65,000 including such equipment as dark rooms, enlargers, correcting devices, storage cabinets, stripping tables, photostating machines and mats, magazines and magazine racks.

Still another approach to the problems of the trade compositor was explained by Robert Apple, Trade Press Typographers, Milwaukee. In order to over-



new Hamilton

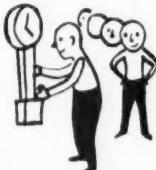
ad assembly cabinet

**CUTS FLOOR
SPACE**

**Compact, efficient design
eliminates costly
wasted time**

SAVES SPACE!

Floor space wasted is only overhead. Compact but complete, Hamilton cabinets, properly arranged, occupy $\frac{1}{3}$ less area than old style units. You gain valuable floor space.

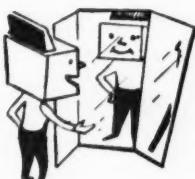


SAVES TIME!

New Hamilton ad assembly cabinets put all materials at hand—in front—within easy reach of operator. Expensive walking and searching are eliminated.

HOLDS MORE!

Modern design gives this cabinet greater storage capacity. Accommodates full length strip and base material. Generous space for cut-to-measure material and galleys of ad composition.



TAILOR MADE!

Six standard models hold a variety of cases, racks and bins, plus Hamilton working tops. You may, however, design your own cabinet from a combination of standard units—at no extra cost.

Hamilton *PEAK-PRODUCTION equipment*

*See these new cabinets now and learn
why: "Hamilton composing room equipment
gives good men a chance to do good work."*

**CLIP
AND
MAIL
TODAY**

HAMILTON MANUFACTURING COMPANY, Two Rivers, Wisconsin

Send your new ad assembly cabinet folder.

Have your representative call.

NAME _____

FIRM _____

ADDRESS _____

CITY _____

STATE _____

BUILDED THE BEST

America's finest magazines are produced on
HOE MAGAZINE PRESSES



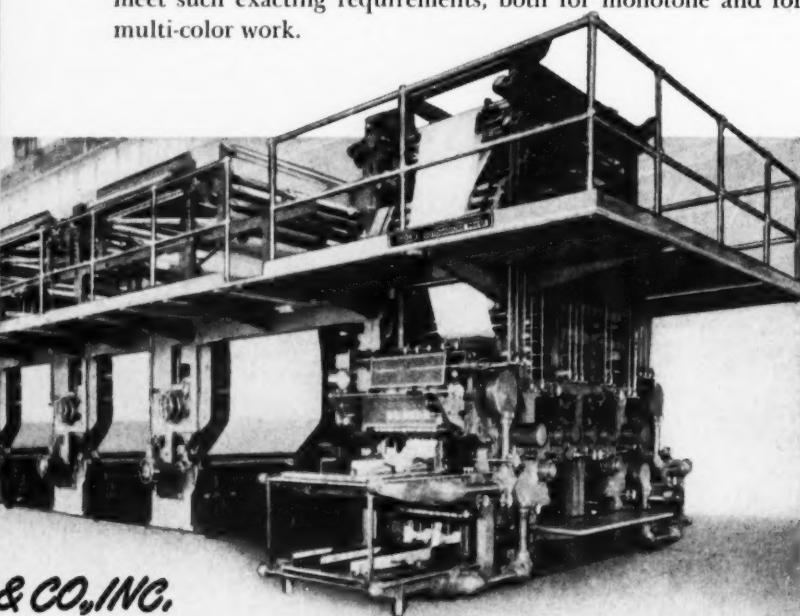
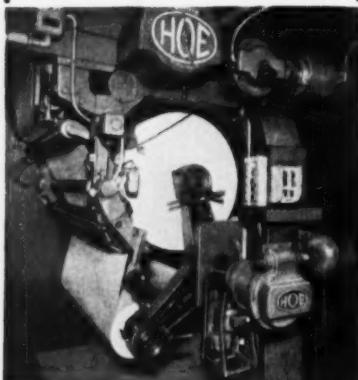
**For uninterrupted
production**

The most widely used equipment of its kind, HOE FULL-SPEED WEB-SPLICING MECHANISMS help speed production on Hoe Magazine, Rotogravure and Newspaper Presses, and are also installed on many presses of other makes. In presses so equipped — with Hoe three-arm reels, running belt automatic tensions and full-speed web-splicing mechanisms — paper roll changes are made without any slowdown in press speed and paper wastage is minimized.

Designed and built to meet individual printing requirements of top-quality weekly and monthly magazines, HOE MAGAZINE PRESSES assure fine impression, sharp reproduction and precision registration of color — with high net production and low maintenance.

**Big mail-order catalogues are printed on
HOE ROTOGRAVURE PRESSES**

Where huge editions must be produced at high speeds, without sacrifice of quality — mail-order catalogues, newspaper comics, supplements and magazine sections — HOE ROTOGRAVURE PRESSES meet such exacting requirements, both for monotone and for multi-color work.



R. HOE & CO., INC.

910 East 138th Street • New York 54, N.Y. BRANCHES: BOSTON • CHICAGO • SAN FRANCISCO • BIRMINGHAM • PORTLAND, ORE.

come the dwindling manpower in the early days of the Korean war, his firm turned to the teletypesetter whereby secretarial help could be trained to punch a tape. This tape is later fed to a linecasting machine tended by a journeyman monitor. The Teletypesetter operation gives the operator less control since the tape is cut blind, and causes more operator fatigue, but gives uncorrected production up to 50 per cent more than manually-operated machines. It did help solve the labor shortage, and the quality of composition is as good as by manual operation.

Harold L. Dantuma, Reliance Typesetting Co., Chicago, explained how an installation of cold type machines helped to solve some of their problems, and helped to secure new accounts. Operating a department of three machines, Dantuma explained, they did not solicit their own customers for Vari-typing, but used it as a service for new customers, many of whom later turned to hot metal composition. The principal problems, according to Dantuma, are slowness in making corrections, excessive machine break-down, inflexibility of line spacing, and very often the poor letter impression achieved.

The increased use of distortion cameras to supply advertising agencies, artists and designers with perspective and special effects from a line of type, was described by Syd Levison, Michigan Typesetters, Detroit. Levison pointed out that in each month of operation, so far, his company has doubled its volume in photographic reproductions, and "at the same time has given a whole new set of customers an economical art service, formerly not available to them."

Summarizing the conference, Oscar Hoffman, Superior Typesetting Co., St. Louis, noted that the basic problems that still remained for all were sales, cost, production, and volume of business.

Southern Graphic Arts Group

The recent Southern Graphic Arts Association convention in New Orleans was attended by more than 200 southern printers and one each from Mexico and Germany.

Speakers included John Doesburg, Jr., secretary of the open shop section of PIA; John M. Wolff, Jr., president of the Printing Industry of America; William M. Winship, president of the Lithographic Technical Foundation, and Harold Cornay of New Orleans.

Present officers were reelected for the ensuing year. The boards of directors and activities of the Southern Graphic Arts Association and the Southern School of Printing were merged and an executive committee appointed as follows: Harry F. Ambrose, E. T. Lowe Publishing Co., Nashville; Frank H. Parke, Democrat Printing and Litho Co. of Little Rock; Morris Davidson, Courier-Journal Litho Co., Louisville; John Upton, E. S. Upton Printing Co., New Orleans, and Robert G. Graham, Methodist Publishing Co., Nashville.

Annual Graphic Arts Education Conference to Be June 14-17

Teachers of printing from all over the United States and Canada will meet for the 28th annual conference of the International Graphic Arts Education Association, June 14-17, at the Hotel Statler, New York.

"Graphic Arts Education—Its Place in General, Vocational, and Professional Education," will be the general theme. Robert Cynar, conference chairman, has arranged the program. Keynote speaker will be Ferdy J. Tagle, principal of the New York School of Printing.

Panel meetings will be held on visual education in graphic arts education; col-

lege, university and technical training in the graphic arts; teacher training; apprenticeship training programs; public, private, vocational, technical and trade school programs; graphic arts in the field of general education.

William H. Friedman, president of Carey Press Corp., and chairman of the Graphic Arts Education Commission for New York City, will be chairman of the annual banquet. John M. Wolff, Jr., president, Printing Industry of America, will be one of the speakers at the banquet. Samuel M. Burt is executive secretary of the association.



Hammond Machinery Builders
INC.
1616 DOUGLAS AVENUE • KALAMAZOO, MICHIGAN

Third District Craftsmen Meet For Conference at Hamilton, Ont.

The Third District Conference of the International Association of Printing House Craftsmen was held in Hamilton Beach, Ontario, May 15-16, when the Hamilton Club was host.

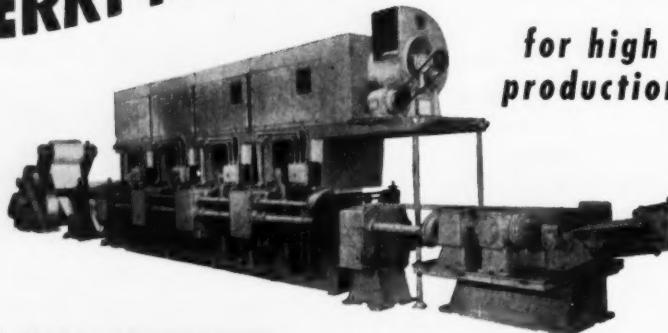
International officers, Thomas P. Mahoney and Albert L. Kolb, gave talks, and presidents of the various clubs gave short reports on their past year's activities. A clinic session featured three speakers. Joe Klausman, superintendent of Greater Buffalo Press, spoke on production. Roy Krebs, superintendent of the carton division of Reid Press Ltd.,

covered box making. Harris Alexander, superintendent of Rous and Mann Press Ltd., talked on small and medium-size shop practice. Collin Moore, Hamilton, was chosen Craftsman of the year.

New Issue of Print Magazine

The latest issue of *Print*, William Edwin Rudge's bi-monthly magazine of the graphic arts, is called the STA-Chicago issue, and is devoted to articles about the Chicago group. It is written and designed by 25 Chicago members of the group. R. Hunter Middleton, director of type design for the Ludlow Typograph Co., Chicago, was the guest editor.

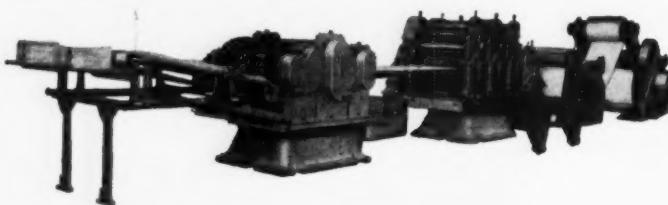
Two SPERRY PRINTING PRESSES



for high
production

SPERRY "1000" ROTOGRAVURE

For wrappers, labels, cartons. High speed . . . rigid construction . . . frictionless bearing mounted rollers . . . fast makeready changeover time. Width 26" and 42"; maximum circumference 46".



SPERRY ROTARY LETTERPRESS

The versatile press that's best known for making paper milk bottles. Capable of a production rate of a quarter million a day. Easy changeover of printing plates for customer imprinting. Printing cylinder circumference: Maximum 32"; Minimum 16"; 26" actual printing width.

SPERRY BUTT SPlicer

For web-fed paper and board presses. Creates a perfect splice without stopping the press . . . no web waste due to stops and starts. *Protected by patent No. 2606136.*

Manufacturers of infolding and straight line carton folding and gluing machines . . . cellophane window applying machines . . . envelope machines . . . milk bottle folding and gluing machines . . . partition slotters . . . butt splicers . . . printing presses.

E.G. STAude DIVISION

THE SPERRY CORPORATION
2675 UNIVERSITY AVE. ST. PAUL 4, MINN.

Good Management Needed Seaboard Speaker Says

There has never been a greater opportunity for courageous, intelligent, creative printing business management than there is today. Thus said Edward McSweeney, printing management consultant and treasurer of Perkins-Goodwin Co., New York City, when he sounded the keynote of the Eastern Seaboard Conference of the Graphic Arts Industries April 30-May 2 in Old Point Comfort, Va. The program attracted 175 industry representatives from Washington, D. C., Baltimore, Philadelphia, Wilmington, Del., Newark, N. J., and New York. Along with three sessions on management, technical developments and labor relations were visits to Colonial Williamsburg and other historic spots, a barbecue, dinner-dance, and the annual banquet.

Mr. McSweeney emphasized that, despite its \$36 billion annual volume and 800,000 workers, commercial printing is generally classified as small business, comprising largely proprietorships, partnerships, family-owned or closely-held enterprises. "Most problems found in big business are found in small business, often in aggravated form," he said. "The fact that sub-division of the management function is not possible in small business imposes far greater personal obligations, and demands a more comprehensive grasp of all details. In addition to his many top management functions, the small printer is supposed to be—all rolled into one—a super-salesman, production wizard, pricing expert, efficient office manager, tax expert, and adept in good management techniques.

"Your company can offer all kinds of products and services, but it won't succeed without good management. You are not competing with the products and services of other printers. You are competing with their management.

"The break-even point of most commercial printing operations has risen rapidly. Most printers are not overly concerned with this fact. They assume that, if they can hold their increased volume, this problem will take care of itself. This condition could become very serious if there were any general recession in the printing business."

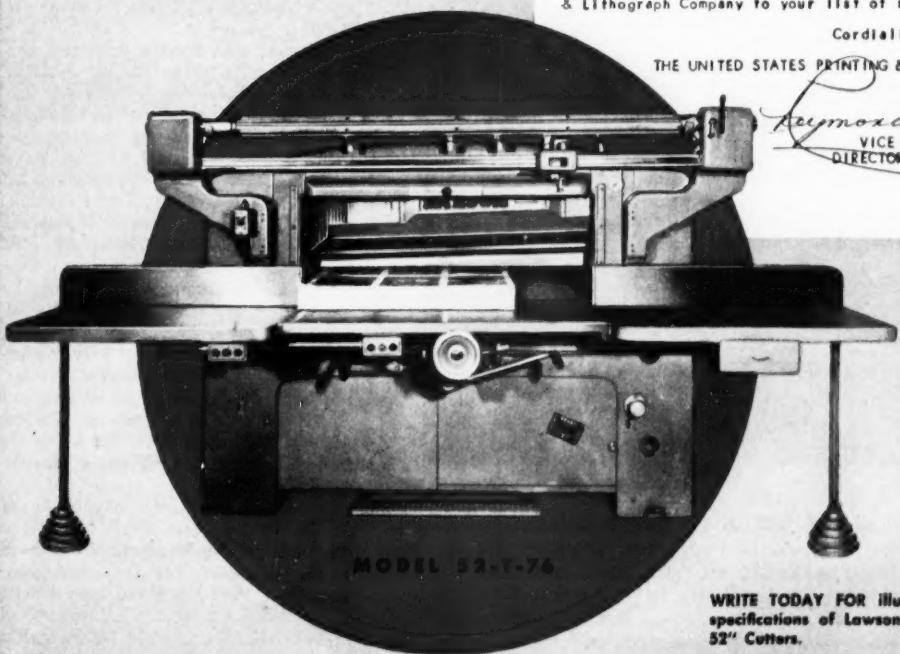
Panelmen discussing new technical developments were John Davis of Judd & Detweiler, Washington, vice-president of the Research and Engineering Council of the Graphic Arts Industry; Wade E. Griswold, of the Lithographic Technical Foundation; Fred W. Hoch, Fred W. Hoch Associates, Inc., New York; Peter A. Converte, Photogravure and Color Co., Inc., New York; William E. Lickfield, editor, *The Trade Compositor*, Philadelphia. Serving on the labor relations panel were Edward Flynn, director of industrial relations, Printing Industries of Philadelphia; Matthew A. Kelly, secretary of the Printers League Section, New York Employing Printers Association.

"FOR EXTREME ACCURACY IN LABEL CUTTING"

THE UNITED STATES PRINTING & LITHOGRAPH CO.

LAWSON
HEAVY DUTY
Electronic
SPACER CUTTER
with hydraulic clamp

(patent applied for)



The United States Printing & Lithograph Co.

Baltimore - Cincinnati - Erie - Minola
Belwood City - St. Charles

February 27, 1953

E. P. Lawson Co., Inc.
426 West 33rd Street
New York 1, New York

Dear Mr. Schultkind:

The United States Printing & Lithograph Company takes particular pride in the extreme accuracy of the labels that we furnish to our customers. We are aware that modern labeling equipment demands close cutting tolerances. We are, therefore, always on the look-out for the most effective cutting equipment.

You will be interested in knowing that the Lawson Electronic Spacer Cutter, (model 52-T-76), installed by us on July 30, 1951, has met our requirements for accuracy. The 76" length of the back table of your 52" cutter enables us to handle long sheets with ease.

Our operators are particularly pleased with the hydraulic clamp and the precision of the "magic eye" Lawson Electronic Spacer Cutter.

You can certainly add the name of the United States Printing & Lithograph Company to your list of satisfied Lawson users.

Cordially yours,

THE UNITED STATES PRINTING & LITHOGRAPH COMPANY

Raymond H. Hale
VICE PRESIDENT
DIRECTOR OF PURCHASES

E.P. Lawson Co.

MAIN OFFICE: 426 WEST 33rd ST., NEW YORK

BOSTON
170 Summer St.

PHILADELPHIA
Bourse Building

CHICAGO
628 So. Dearborn St.

SOME OTHER RECENT INSTALLATIONS

- Consolidated Litho Corp. Carle Place, N. Y.
- Gibson Art Co. Cincinnati, O.
- Cuneo Press Chicago, Ill.
- Drury Printing Co. Dayton, O.
- Multi-Color Type Co. Cincinnati, O.
- Nevins-Church Press Clifton, N. J.
- Western Printing & Litho Co. Racine, Wisc.
- Providence Litho Co. Providence, R. I.
- Perfect Finishing Co. New York, N. Y.

Research Council Hears Reports, Elects Officers, Takes 3M Trip

Progress reports, reelection of officers, and a trip through the graphic arts division of the Minnesota Mining and Manufacturing Company featured the third annual meeting of the Research and Engineering Council of the Graphic Arts Industry, Inc. in St. Paul, Minn., May 14 and 15.

The first day the members heard reports from various committee chairmen in charge of research and investigation projects. The bindery committee reported on cutting and trimming, accuracy of count and perfect binding of books and magazines, while members of the composition committee detailed activity on improvement of hot metal

composing machines, composing room operations and elimination of string tying of type.

Other committee chairmen reported on solvents and cleaners, standardization of signaling devices and controls, preventive maintenance, Makeready Conference No. 2, Color Printing and Color Photography Conference, and promotion of the Council's publications.

Officers reelected were: Edward J. Triebel, Kingsport Press, president; Elliott Donnelley, R. R. Donnelley & Sons Co., vice president; John H. Davis, Jr., Judd and Detweiler, Inc., vice president; Joseph Schwartz, Westcott & Thomson, Inc., treasurer, and J. Homer Winkler, Battelle Memorial Institute, secretary. Bernard J. Taymans directs the Council's office in Washington, D. C.

Modern Plant Uses **miller** Presses



Sayers Printing Co. Pressroom

View shows brand new 27" x 41" Miller Letterpress units. As a team, the pair of two colors produce the finest four color process results, while the third matching single color unit provides flexibility in the production of single, three, or five color work, and for varnishing. Write for literature describing these presses.

MILLER PRINTING MACHINERY CO.

1115 Reedsdale Street

Pittsburgh 33, Pa.

Copy and Layout by
Mr. Henry Schmidt, Superintendent
Sayers Printing Co.
St. Louis, Mo.



Technical Developments Discussed at TAGA Meeting

A number of important papers were presented at the annual meeting of the Technical Association of the Graphic Arts in Washington, D.C., April 27-29.

Leadoff talk at the Press Symposium was one by John Muth of the A. B. Dick Co., Chicago, describing a method which would eliminate the use of dampening rollers on lithographic presses. Development work was done by the Dick company under contract with the Engineer and Development Laboratories of the Army at Ft. Belvoir, Va. (See *THE INLAND PRINTER*, page 61, April, 1953.)

Other talks at the symposium included: R. E. Lewis, American Newspaper Publishers Assn. Laboratories, on dry offset; J. P. Hana, General Electric Engineering Laboratories, on a fast method of transferring images through controlled lines of magnetic force. Also presented at the Press Symposium was information on the progress of mechanization in the silk screen field, and the variations in tone rendition which can be attributed to doctor blades on gravure presses.

Running concurrently was a Photography Symposium. R. M. Leekley, Springdale Laboratories of Time, Inc., summarized the results of an investigation of the Ball process for five-color printing; Frank Preucil, Chicago Roto-print Co., talked on "Color Hue and Ink Transfer—Their Relation to Reproduction"; F. R. Clapper, Eastman Kodak Co., discussed "Tone Reproduction With Contact Screens."

Tuesday's sessions were not divided and papers presented included the following: F. E. Brinnick, S. D. Warren Co., on developments in presensitized offset plates; J. M. Dugan, Battelle Memorial Institute, on chemical reactions in the preparation of gravure cylinders; Marvin C. Rogers, R. R. Donnelley and Sons, Chicago, on problems of curving electrotype.

Newly-elected officers of TAGA are: Dr. R. M. Schaffert, Pratt Institute of Technology, president; G. L. Erikson, Braden-Sutphin Ink Co., first vice-president; Paul Hartsuch, International Printing Ink Co., second vice-president; George Hammer, Forbes Lithographing Co., treasurer. New member of the board is Frank J. Preucil, Chicago Roto-print Co.

President of Ink Company Dies

Anthony J. Math, president of Sinclair & Valentine Co., printing ink manufacturing house with which he had been associated for 38 years, died in New York City May 13 at the age of 53. Mr. Math joined the company as an office boy and became its president in 1945. He was a director and a past president of the National Association of Printing Ink Manufacturers, and a founder and first president of the National Printing Ink Research Institute established at Lehigh University in 1946.



THE R. E. SMITH CO., Fall River, Mass. printers, has used "Spherekote" Tympans Type 15D for over 5 years. And with exceptionally fine results! That's why JOSEPH CABRAL (pictured) writes the 3M Company:

"Spherekote" Tympans give us thousands of added impressions before it's necessary to change the top sheet. Jobs are trouble-free whether perforating or regular forms. We find one 'Spherekote' Tympan does the work of four ordinary tymphans ... and we can always back up a job *immediately*

with no worries about offsetting!"

Company head RAYMOND E. SMITH adds, " 'Spherekote' Tympan Covers have done the job where others failed or were too costly in labor to use. Perforating and backups go on free and easy, and there is very little remaking."

Start using these hard, even-surfaced top sheets *yourself!* They combine smooth glass bead surfaces with highly calendered base stock. They're tough, resilient, scuff-proof, scratch-proof. Type 15D—coarse halftones, Type 17C—fine halftones.

QUICK FACTS on "Spherekote" Type 15D Tympan Covers • Schedule quick backups without smudging • Reduce static • Perforate without metal bands or shims • Perforate right up to the line of type • Do less matrixing of top sheet • Hold close register on color jobs • Reduce offset spray buildup.



FREE SWATCH!

Minnesota Mining & Mfg. Co., Dept. IP-63,
Printing Products Div., St. Paul 6, Minn.

Send me Free "Spherekote" Tympan Cover swatch
plus complete information and price list.

NAME.....

FIRM.....

ADDRESS.....

CITY..... ZONE...STATE.....

Made in U.S.A. by MINNESOTA MINING & MFG. CO., St. Paul 6, Minn.—also makers of "Spherekote" Brand Frisket Papers, "3M" Brand Sensitized-Aluminum Photo-Offset Plates, "Scotchlite" Reflective Sheeting, "Scotch" Brand Pressure-Sensitive Tapes, "Scotch" Sound Recording Tape, "Underseal" Rubberized Coating, "Safety-Walk" Non-slip Surfacing, "3M" Abrasives, "3M" Adhesives. General Export: 122 E. 42nd St., New York 17, N. Y. In Canada: London, Ont., Can.



American Type Founders Adds New Facilities



Architect's drawing of new Mount Vernon, N.Y., plant being built for American Type Founders for the manufacture of web-fed gravure and offset printing presses. The new plant will double present facilities. It is to be 400 feet long and 281 feet wide; completion date is November

WHEELWRIGHT FIBERFOLD BRISTOL

for top press performance
and customer satisfaction



WHAT IT'S LIKE

- White and 11 colors
- Four weights
- Letterpress or offset
- Smooth plate finish
- High tearing strength
- "Fiberlocked" for toughness and folding
- Accepts ink well
- Grain either direction

WHAT IT'S FOR

- Covers • Menus
- Tags • Tent folds
- Tickets • Hangers
- Die-cut folders
- Giant post cards

SPECIFY



Ask your Wheelwright
merchant for the
latest Fiberfold folder

MEAD
papers



Wheelwright Papers

COVERS BRISTOLS BLANKS INDEXES
BLOTTINGS VELOURS CUT CARDS

STANDARD PRODUCTS OF THE MEAD CORPORATION
WHEELWRIGHT PAPERS, INC., LEOMINSTER, MASS.

CONVENTIONS WHAT - WHERE - WHEN

Joint meeting of Mid-Atlantic Conference of ITCA with Canadian ITCA and New England and Upstate New York ITCA groups, Royal York Hotel, Toronto, Canada, June 18-20.

Fourteenth District Conference, International Association of Printing House Craftsmen, Duluth, Minn., June 19-20.

Southeastern Photoengravers Assn., The Cavalier, Virginia Beach, Va., June 21-23.

Fifth District Conference, International Association of Printing House Craftsmen, Olds Hotel, Lansing, Mich., June 26-27.

PIA Professional Conference for Manufacturing and Production Executives, Hotel Statler, Cleveland, June 29-30.

Pacific Society, International Association of Printing House Craftsmen, (10th, 11th and 12th Districts), Huntington Hotel, Pasadena, Calif., July 16-18.

International Typographic Composition Association, Mayflower Hotel, Washington, D.C., Sept. 2-5.

International Association of Printing House Craftsmen, Hotel Adolphus, Dallas, Texas, Sept. 13-16.

National Trade Paper Association of the U.S., Inc., Conrad Hilton Hotel, Chicago, Sept. 21-23.

Advertising Typographers Association of America, Inc., Williamsburg Inn, Williamsburg, Va., Sept. 23-27.

Book Manufacturer's Institute, Inc., Greenbrier Hotel, White Sulphur Spring, W. Va., Sept. 28-30.

Direct Mail Advertisers Association, Hotel Statler, Detroit, Sept. 30-Oct. 2.

Research and Engineering Council of the Graphic Arts Industry, Conference on Makeready, Sheraton-Gibson Hotel, Cincinnati, Ohio, Oct. 1-2.

Printing Industry of America national convention, Shoreham Hotel, Oct. 5-8.

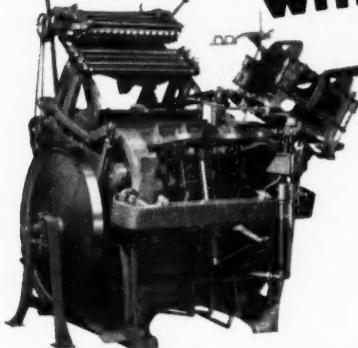
Answers

to It's a Quiz

Here are the answers to the quiz on page 65. What is your score?

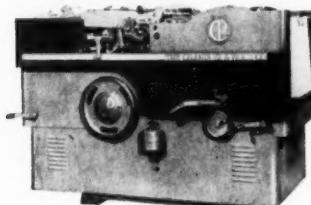
1. Cut 12 five-pica pieces of material, butt them and set saw to 60 picas—note how far off they are and reset the trimmers to approach accuracy.
2. A squirt is imminent.
3. Turpentine (one ounce per pound) which cuts through the pyroxylin finish and allows ink to set on body of paper.
4. Ten pages per hour is thought to be a fair average.
5. False—but it can help.
6. Bigger papers, fewer readers; 612 papers per 1000 persons in England—U.S. had 356 per 1000.
7. On the outside of a signature.
8. False; 19 join, 43 do not.
9. False. It has grown three times as fast.
10. Baffles and sound blocks.

**GET MORE AND BETTER
Impressions and Profit
WITH C & P PRESSES**



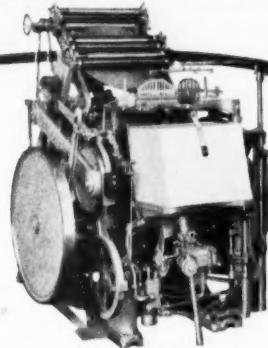
14 1/2 x 22 CRAFTSMAN AUTOMATIC

For die cutting, scoring, creasing, inking, blanking, stamping and embossing, these exceptionally rugged presses combine the convenient make-ready, operating ease and all-around usefulness of a large size platen press with the cost-cutting advantages of automatic feeding. Two models—Regular and Heavy Duty. Both presses handle irregular and odd shapes. They blank, stamp and ink book cases and covers. Both have sufficient impression strength for cutting, creasing and die cutting as well as the ability to produce high quality printing.



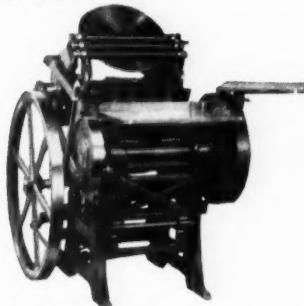
C & P CYLINDER PRESS

Handles fine halftone, close register and color printing at speeds up to 4800 i.p.h. Ideally adapted to both long and short runs. Remarkably efficient in high production at low costs. Handles sheets from $3\frac{1}{2} \times 5\frac{1}{2}$ to $12\frac{1}{4} \times 18\frac{1}{2}$, from onion skin to 4-ply cardboard.



**10 x 15, 12 x 18 CRAFTSMAN
UNITS WITH AUTOMATIC FEEDER**

For fine halftone and color printing, these presses can handle a large part of the work in the average shop. Handwheel impression adjustments save at least 30% in make-ready time. Modern inking systems provide finely-controlled ink distribution. The simplest and most direct feed and delivery ever designed handles any stock from onion skin to heavy board.



C & P NEW SERIES PRESSES

Made in four sizes—8 x 12, 12 x 18, 10 x 15, 14 1/2 x 22—designed for hand feeding all kinds of commercial printing, from all-type forms to process color work. Smaller units are capable of producing up to 3,000 i.p.h.—larger sizes, 2,000 i.p.h.

● Before equipping a new printing plant or modernizing your present plant, it will pay you to investigate the complete lines of Chandler & Price printing presses and paper cutters which reflect almost three quarters of a century of experience in manufacturing high quality printing machinery.

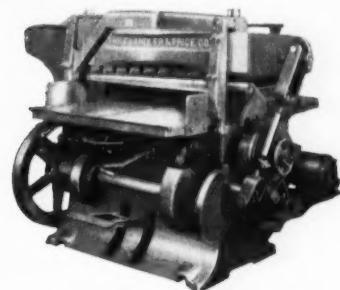
More than 150,000 Chandler & Price presses and cutters have proved their sterling worth and profit-making qualities.

Detailed descriptions of any of the units illustrated here will be supplied gladly upon request.



C&P 37" AUTOMATIC PAPER CUTTER

Fully automatic, with ease of clamping and cutting that only electrical operation can provide. Unusually wide table with extensions—width between housings 37". Push-button controls make operation extremely easy, simple and fast. Two-handed control of cutting with foolproof non-repeat device that meets all safety requirements.



C & P AUTOMATIC CUTTERS

2 SIZES: 44" 50"

Extremely rigid base—substantial one-piece casting. Two-handed operating control with non-repeat device; 1" traveling overhead tape, hair line indicator, illuminated tape magnifier combined with light for table, adjustable knife bar gibs, all controls within easy reach. Your wisest choice is a C & P cutter—cutters that have proved their ability to do accurate and economical cutting.



**C & P 34 1/2" HAND CLAMP
POWER CUTTER**

Handles large volume of cutting and trimming, speedily, accurately and at low cost. One-piece cast frame, heavy ribbed construction; extra heavy knife bar, pulled in single shear, requires less power and eliminates all draw and chatter; illuminated tape magnifier; two-way starting motion, cannot start nor repeat accidentally.

THE CHANDLER & PRICE COMPANY • 6000 CARNEGIE AVE. • CLEVELAND 3, OHIO



Built by American Workmen

NEW LITERATURE

Those interested in literature described are asked to write directly to company listed in the item

Folder of Art Parchment Samples

A new folder containing samples of decorative parchment art papers has been prepared by the Rhinelander Paper Co., Rhinelander, Wis., and is available.

This sidewalk artist may be good . . .



. . . But for maximum economy
and quality of reproduction

Call in

ECONO Products, Inc.

MATERIALS and METHODS for BETTER PRINTING
FROM MOLDED RUBBER PLATES

132 Humboldt Street, Rochester 10, New York

For 23 years leading supplier to the rubber plate maker

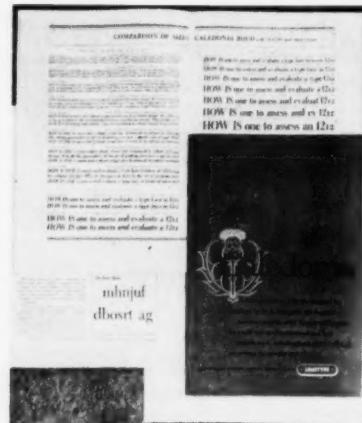
able from paper companies handling the Rhinelander products. Represented are the "Excellent" and "Mottled Parchstone" papers used in the manufacture of greeting cards, announcement cards, stationery items and direct mail.

Mead Portfolio of Samples

The Mead Sales Co., Ledger Bldg., Philadelphia 6, Pa., has just issued a portfolio presenting samples of quality printing on the Mead line of coated papers. Both full color and black-and-white reproductions are shown through courtesy of the advertisers who lent plates. Nine different sheets are sampled.

Mergenthaler Issues New 36-Page Booklet Featuring Caledonia

The Mergenthaler Linotype Co. has issued a 36-page booklet featuring Caledonia and Caledonia Bold, each with accompanying italics, in their full range of sizes. In addition to specimen showings, the booklet contains sample ads, spreads, programs and promotion pieces illustrating effective use of Caledonia



The new booklet on Caledonia type recently issued by Mergenthaler Linotype Company

faces. Also shown are Linotype fonts previously available only as one-letter faces. They include duplex display 18- and 24-point sizes in the Caledonia italic and the Caledonia Bold with italic series. The type's designer, W. A. Dwiggins, describes the development of the face. Other features include a liberal specimen showing of the Dwiggins Caravan Decoration, a suite of decorative units available in the form of matrix slides. Back cover carries a copy-fitting table for all Caledonia sizes and variations. The bold is available in one-letter matrices from 16- to 36-point and in-between sizes. Light and bold italic small caps run up to 14-point. For textbook use, Caledonia is available with the bold in a 6- to 14-point range.

Issues Bulletin on Butt Splicer

A new bulletin is being offered on the butt splicer (see *THE INLAND PRINTER*, page 72, February, 1953) by the manufacturer, Champlain Co., Inc., Bloomfield, N. J. The bulletin lists design features and describes the operation of the splicer in detail. A schematic drawing and a photograph, with key parts labelled, help explain its operation. Complete specifications for the various models are listed.

Bulletin on Reflection Meter

A bulletin, No. 605, describing the uses and new accessories for the Model 610 photoelectric reflection meter, has been made available by Photovolt Corporation, 95 Madison Ave., New York 16. The device is used for measuring the diffuse reflection of surfaces such as paper brightness, and for control of ink uniformity in color printing.



For the finest reproduction...

CHAMPION
Kromekote®
BRAND
CAST COATED PAPER



THE CHAMPION PAPER AND FIBRE COMPANY
HAMILTON, OHIO

Number Eight in a series of textural studies designed to show the quality of reproduction possible with fine materials

The Kromekote® line

of cast coated paper
is stocked by these leading paper merchants

AKRON, OHIO	The Millcraft Paper Co.	MILWAUKEE, WIS.	Dwight Brothers Paper Co.
ALBANY, NEW YORK	Hudson Valley Paper Co.	MINNEAPOLIS, MINN.	C. J. Duffy Paper Company
ALBUQUERQUE, N. M.	Carpenter Paper Co.	MISSOULA, MONTANA	Inter-City Paper Co.
AMARILLO, TEXAS	Kerr Paper Co.	MOBILE, ALABAMA	Carpenter Paper Co.
ASHEVILLE, N. C.	Henley Paper Co.	MONTGOMERY, ALA.	The Martin Paper Co.
ATLANTA, GA.	Whitaker Paper Co.	NASHVILLE, TENN.	W. H. Atkinson
AUSTIN, TEXAS	Garrett-Buchanan Co.	NEWARK, N. J.	Central Paper Co., Inc.
BALTIMORE, MD.	The Whitaker Paper Co.	NEW ORLEANS, LA.	The Rowland Paper Co., Inc.
BILLINGS, MONTANA.	Carpenter Paper Co.	NEW YORK, N. Y.	The D and W Paper Co., Inc.
BIRMINGHAM, N. Y.	Stephens & Co., Inc.	for Export	Forest Paper Co., Inc.
BOSTON, MASS.	John Carter & Co., Inc.	NORFOLK, VA.	Holyoke Coated & Printed Paper Co., Inc.
BUFFALO, N. Y.	The K. E. Taxis Co.	OGDEN, UTAH	A. W. Pohlman Paper Co., Inc.
CHARLOTTE, N. C.	Hubbs and Howe Co.	OKLAHOMA CITY, OKA.	Reinhold-Gould, Inc.
CHICAGO, ILL.	The Charlotte Paper Co.	OMAHA, NEBR.	Royal Paper Corporation
CINCINNATI, O.	Bradner Smith & Co.	ORLANDO, FLA.	Charles W. Williams & Co., S. A.
CLEVELAND, O.	Dwight Brothers Paper Co.	PEORIA, ILL.	Bulkley, Dunton Paper Co., Inc.
COLUMBIA, S. C.	Parker, Schmidt & Tucker Paper Co.	PHILADELPHIA, PENN.	Butler American Paper Co., Inc.
COLUMBUS, O.	Charles W. Williams & Co., Inc.	PHOENIX, ARIZONA	Epes-Fitzgerald Paper Co.
CONCORD, N. H.	The Cincinnati Cordage & Paper Co.	PITTSBURGH, PENN.	Carpenter Paper Co.
DALLAS, TEXAS.	The Queen City Paper Co.	POCATELLO, IDAHO.	Carpenter Paper Co.
DAYTON, O.	The Standard Paper Co.	PORTLAND, ORE.	The Central Paper Co.
DECATUR, ILL.	The Whitaker Paper Co.	PROVIDENCE, R. I.	Garrett-Buchanan Co.
DENVER, COLO.	The Millcraft Paper Co.	QUINCY, ILL.	Matthias Paper Corp., Inc.
DES MOINES, IOWA	Epes-Fitzgerald Paper Co.	RALEIGH, N. C.	Whiting-Patterson Co., Inc.
DETROIT, MICH.	Sterling Paper Co.	READING, PENN.	The Whitaker Paper Co.
EL PASO, TEXAS	John Carter & Co., Inc.	RICHMOND, VA.	Carpenter Paper Co.
FORT WAYNE, IND.	Carpenter Paper Co.	ROCHESTER, N. Y.	John Carter & Co., Inc.
GRAND ISLAND, NEBR.	Decatur Paper House, Inc.	ROCK ISLAND, ILL.	Irwin Paper Co.
GRAND RAPIDS, MICH.	Carpenter Paper Co.	SACRAMENTO, CALIF.	Epes-Fitzgerald Paper Co.
GREAT FALLS, MONT.	Pratt Paper Co.	ST. LOUIS, MO.	Garrett-Buchanan Co.
HARLINGEN, MONTANA	The Whitaker Paper Co.	ST. PAUL, MINN.	Hubbard and Howe Co.
HARTFORD, CONN.	Carpenter Paper Co.	SALT LAKE CITY, UTAH	C. J. Duffy Paper Company
HOUSTON, TEXAS	Central Michigan Paper Co.	SAN ANTONIO, TEXAS	Inter-City Paper Co.
HUNTINGTON, W. VA.	Carpenter Paper Co.	SAN FRANCISCO, CALIF.	Carpenter Paper Co.
INDIANAPOLIS, IND.	John Carter & Co., Inc.	SAVANNAH, GA.	Carpenter Paper Co.
JACKSON, MISS.	The Cincinnati Cordage & Paper Co.	SEATTLE, WASH.	The Atlantic Paper Co.
JACKSONVILLE, FLA.	Indiana Paper Co., Inc.	SPokane, WASH.	Carter, Rice & Co. of Washington
JAMESTOWN, N. Y.	Jackson Paper Co.	TALLAHASSEE, FLA.	Paper & Stationery Co.
KANSAS CITY, MO.	The Millcraft Paper Co.	TAHOE, FLA.	The Capital Paper Co.
KNOXVILLE, TENN.	The Cincinnati Cordage & Paper Co.	TOPEKA, KANSAS	The Millcraft Paper Co.
LANCASTER, PENN.	Carpenter Paper Co.	TORONTO, CANADA	Carpenter Paper Co.
LINCOLN, NEBR.	Garrett-Buchanan Co.	TRENTON, N. J.	Blake Paper Limited
LITTLE ROCK, ARK.	Carpenter Paper Co.	TULSA, OKLA.	Central Paper Co.
LOS ANGELES, CALIF.	Roach Paper Co.	WASHINGTON, D. C.	Beene Paper Co.
LOUISVILLE, KENTUCKY	Carpenter Paper Co.	WICHITA, KANS.	Taylor Paper Co. of Oklahoma
LUBBOCK, TEXAS.	The Rowland Paper Co., Inc.	YAKIMA, WASH.	The Whitaker Paper Company
MACON, GA.	Carpenter Paper Co.	"Box Wrap" grades only	Southwest Paper Co.
MEMPHIS, TENN.	The Macon Paper Co.	Carter, Rice & Co. of Yakima	
MERIDIAN, MISS.	Taylor Paper Co.		
MIAMI, FLA.	Newell Paper Co.		
	The Everglade Paper Co.		

The KROMEKOTE line of cast coated paper is made in Box Wrap, Label, Litho, Postcard, Enamel, Cover, and Colorcast. Postcard, Enamel, and Cover available cast coated two sides.

The Champion Paper and Fibre Company

General Office: Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . PASADENA, TEXAS

NEW LITERATURE

Those interested in literature described are asked to write directly to company listed in the item

Folder on Laminated Glassine

A new lampshade material capable of being printed is sampled in a folder issued by the manufacturer, Rhinelander Paper Co., Rhinelander, Wis. The material is called Lamilux and is a translucent sheet made up of several plies of glassine paper. It has a number of unusual uses, including backlit window displays.

Describes Variable Speed Drives

A new booklet describing a newly-improved electronic adjustable-speed drive has been made available by the Reliance Electric & Engineering Co., 1111 Ivanhoe Rd., Cleveland 10, Ohio. The drives described are rated from $\frac{3}{4}$ to 3 hp. and are designed for powering small industrial equipment.

Catalog of Training Materials

The American Society of Training Directors has recently issued a new Catalog of Training Materials. Copies are available by sending \$1 to the Journal of Industrial Training, 160 E. 48th St., New York 17, N. Y. The materials listed in the catalog are available through the society's library at Purdue University, Lafayette, Ind.

Metals Disintegrating Book

A large, loose-leaf book has been published by the Metals Disintegrating Co., Inc., Elizabeth B, N. J. The book gives history, informative data, and technical information about metal abrasives, metal pigments and metal powders. Copies are sent free to interested and qualified parties; price is \$5 a copy to others.

Folder on Paper Offset Plates

Methods and equipment used to prepare offset reproduction plates for office-size machines are the subject of a recently published folder by Remington Rand, Inc., Room 2067, 315 4th Ave., New York 10.

The folder describes use of the Remington Electri-economy carbon ribbon typewriter, Plastiplates, Plastiphotor, and Stenslith.

Free Idea-of-the-Month Club

Free membership in a point-of-purchase idea-of-the-month club is being offered by Kleen-Stik Products, Inc., 225 N. Michigan Ave., Chicago 1. Those who will write in on a company letterhead will be put on the mailing list to receive a display that has been used successfully by a national advertiser for promotion.

Announce Reverse Circle Figures

A folder has been issued by the Thos. P. Henry Co., 41 Burroughs Ave., Detroit 2, Mich., describing three sizes of Futura bold reverse circle figures. The firm had the matrices specially made and cast in hard type metal.

Folder on Reproduction Typing

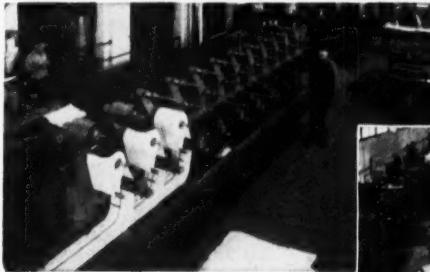
"Typing for Reproduction Starts Here" is the title of a new folder issued by Remington Rand, Inc., 315 4th Ave., New York 10, N. Y. The folder describes how the machine can be used for typing either with a fabric ribbon or a carbon paper ribbon.

Anniversary Campaign Planning

A new six-page folder, "How to Plan an Anniversary Campaign," is available from Castle Island Press, 5417 W. Monroe St., Chicago 44. The firm specializes in embossed seals and the folder shows how to use seals in connection with anniversary celebrations.

Photoelectric Instruments Bulletin

A new general bulletin No. 100 has been made available by the Photovolt Corporation, 95 Madison Ave., New York 16. Items listed of interest to graphic arts workers include pH meters, densitometers, and reflection meters.



← A Hamilton twelve station collating machine in process of testing on the assembly floor of The Hamilton Tool Company's Hamilton, Ohio plant.



→ A Hamilton Rotary Web Press being factory tested before shipment by truck, completely assembled and adjusted. Upon arrival this press will require only minor adjustments before being put into operation.

"Hamilton" precision business form machinery

COLLATORS
MAGNETIC CORE-TYPE
REWINDERS
ROTARY WEB PRESSES

Rubber plate, electrotype, offset
— or any combination —
in one to four main colors.

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OPTIONAL EQUIPMENT integral:

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File Hole Punching
Tabulating and Collating
Punching
Cross Perforating
Length Perforating
Intermittent Length
Perforating
Slitting • Collating
Gluing
Sheeting • Rewinding
Endless "Zigzag" Folding

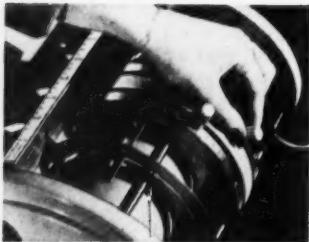
for the Hamilton Press is, without doubt, the finest equipment available to the business form printing industry. But, as with all fine equipment, the demand is brisk. So anticipate your needs. Send your inquiry now.



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Move indicator knobs on scale to widths wanted...and it's ready to go!



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FM folds up to 19,000
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... items to be folded, printers can save time and cut folding costs with this new small Folding Machine! The FH is the first truly low-cost, practical folder for small, rush jobs, speeds delivery...leaves your regular folder free for long runs.

It is precision-made, accurate and fast. With semi-automatic feed, and electrically driven, it will double-fold letter size sheets—up to 5000 pieces per hour. And it can fold sheets when stapled together.

It makes eight basic folds, handling paper of various weights in sizes as large as 8½ by 14 inches.

Anybody can learn to use the FH in a few minutes. Moving two knobs

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Firm _____

Address _____

DO YOU KNOW THAT...

LEON POMERANCE, president, Forest Paper Co., has been elected president of the Paper Association of New York City.

PALM, FECHTELER & Co., whose 87 years of operation makes it the country's oldest house manufacturing decalcomanias, has moved its sales and executive offices to its plant in Weehawken, N. J.

LEROY CARMAN, owner of LeRoy Carman Printing Co., Los Angeles, has been appointed to the school survey and educational programs committees of the Education Council of the Graphic Arts, Inc., Washington, D. C. Carman has been in the printing business in Los Angeles for 41 years.

MARJORIE HOWE, credit department manager, New York Employing Printers Association, has been reelected president of the Club of Printing Women in that city.

The Young Printing Executives Club of the New York Employing Printers Association is now headed by GEORGE E. YOUNG, secretary, Mail and Express Printing Co., Inc.

SALIE WYKER, president of Allied Graphic Arts, was chairman of the Printing Division for the 54th anniversary celebration of the National Jewish Hospital. The celebration was a testimonial dinner May 20 at New York's Waldorf Astoria Hotel to honor John Raasch, chairman of the board of the John Wanamaker store.

EDGAR MAKLER, president, Globe Bindery, Inc., New York City, addressed a recent meeting of the Toronto Graphic Arts Association's new trade bindery group. He emphasized the necessity for printer and binder teamwork on all job preparation details to avoid hidden costs.

TURNER PRINTING MACHINERY, Inc. 2630 Payne, Cleveland 14, Ohio, has recently taken on two new lines of equipment. The firm will sell the Master folding machine, a new 17½x22½-inch, all-buckle folder. Turner will also have exclusive distribution in the United States of the Pacemaker tipping and semi-automatic collating machine.

GANE BROS. & LANE, INC., 107-year-old Chicago firm supplying bindery goods and machinery, has recently taken over midwestern sales and service for the Peerless Roll Leaf Co., Union City, N. J. LESLIE S. SIMMONDS, who has been in charge of the Peerless Chicago office, will join Gane Bros. & Lane as manager of the Peerless division.

THEODORE G. PELL has been appointed director of the fine paper division of Western Newspaper Union. He will maintain headquarters in Omaha. He succeeds E. L. Walters, vice-president and purchasing agent, who retired.

E. GUY MYOVER, sales manager of the southern district for the J. M. Huber Ink Co., is in charge of the new office at 4030 Chauteau Ave., St. Louis, Mo. The ink service station and plant remain at 150 N. Front St., E. St. Louis.

JOHN D. Arent, formerly assistant superintendent, has been promoted to general superintendent of the F. P. Rosback Co., Benton Harbor, Mich., manufacturer of printers' and bookbinders' machinery.

FRED SCHWARTZ, an engineer with experience in the paper machinery field, has joined the staff of the Hudson-Sharp Machine Co., Green Bay, Wis., manufacturer of aniline and rotogravure presses and paper converting machinery.

OTTO MEYER is manager of the new St. Louis, Mo., plant of Sinclair and Valentine Company, printing ink manufacturers. Located at 3464 S. Broadway, the plant will have manufacturing facilities and handle a stock of inks.

CARROLL R. WEBER has been appointed technical sales and service representative for the Sun Supply Co., division of Sun Chemical Corp., New York. He will serve as a "trouble shooter" and demonstrator of lithographic equipment and supplies.

E. J. DOONAN has joined the sales department of the printing, publication and converting paper division of the St. Regis Paper Co., New York. He was formerly sales manager of the Gould Paper Co., Lyons Falls, N.Y., and also served for two years as president of the Groundwood Paper Manufacturers Association.

CUTLER-HAMMER, INC., Milwaukee, has announced that the manufacture of its line of newspaper conveyors has been transferred to Milwaukee from its New York plant. The technical staff has also been transferred to Milwaukee.

AARON A. HOBART has been appointed to the sales organization of the C. B. Cottrell & Sons Co., and will work out of the New York office.



Aaron A. Hobart



Harold A. Kernal

HAROLD A. KERNELL has been elected a vice-president of Sun Chemical Corp., Long Island City, N.Y. From his headquarters in Chicago he is supervising Sun Chemical's mid-western divisions.

A new line of litho platemaking equipment has been introduced by Grafco, a division of the Graphic Supply Co., 22 Bond Street, N.Y. MARSHALL GLENZ is in charge of sales, and AL GOODMAN is in charge of design and manufacture.

MACE V. HARRIS has been elected vice-president of the Northwest Paper Co., Cloquet, Minn. He was formerly manager of manufacturing and succeeds C. I. McNair, Jr., who retired in February.

ARTHUR R. ANDERSEN was recently appointed to position of general manager of the Goodhue Printing Co., Oakland, Calif.

JACK MCKENNA has been appointed eastern sales representative and manager of the New York office of the Kable Printing Co., Mount Morris, Ill. He is a past president of the Association of Publication Production Managers and has been active in the American Institute of Graphic Arts.

BERTRAM WOLFF, president, H. Wolff Book Manufacturing Co., Inc., has been re-elected president of Edition Bookbinders Association of New York.

JAMES E. MOTSCHALL is now an owner, vice-president and general manager of the Singer Litho-Press Co., Detroit printing and lithographing firm. The name of the company will be changed to Singer-Motschall Corp., and extensive plans for expansion and modernization have been made.

WILLIAM W. KING, formerly associated with Advertisers Engraving Service and Lanman Engraving Co., Baltimore, is now production manager for Rex Engraving Co., Silver Spring, Md.

**FLEXOGRAPHIC PRINTING WITH
24 HR. CONTINUOUS REGISTER WITHOUT
ADJUSTMENT!**



**NO-
MATERIAL TEAR
OR STRETCH**

Large single tympan roll—constant tension unwind and rewind insure register—eliminate web troubles.

**A-4 ARC TYPE press licks
costly register slow-downs...
material breakage stoppages**

Manufacturers, converters and commercial printers keep production moving with this modern press. Designed especially for accurate, continuous hair-line register on polyethylene, vinyls, plastic films, foils, cellophane and thin papers — where exceptional stretch and expansion is prevalent. Construction embodies single 60" diameter impression cylinder around which is mounted one to four color stations. In operation, web locks around cylinder to provide nearly foolproof register. Specially designed hydraulic web control maintains constant tension unwind and rewind throughout printing and drying. Write for complete details.

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PRODUCTION ADVANTAGES**

- ✓ High Speed 4-color printing
- ✓ 60-inch single tympan roll
- ✓ Constant, one setting register
- ✓ Perfect tension web control
- ✓ Low range surface drying
- ✓ Continuous operating splash-proof ink fountain
- ✓ Automatic color throw-outs
- ✓ Prints 20" to 50", repeats up to 36"
- ✓ Continuous smooth drive operation
- ✓ Heavy duty arc-type frame
- ✓ Overhead lead for easy accessibility, better drying and handling.

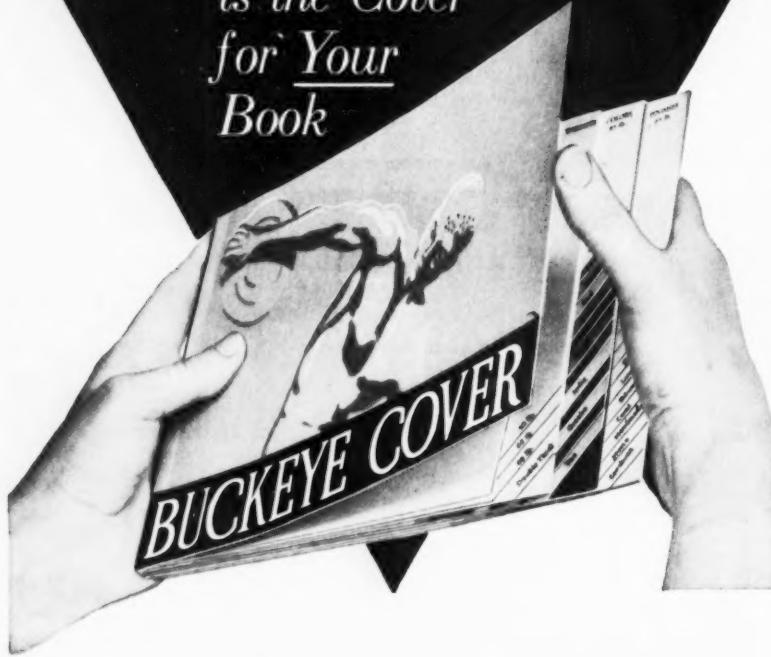
HUDSON-SHARP
MACHINE CO. • GREEN BAY • WIS.

Manufacturers of
Printers, Embossers, Folders, Interfolders, Waxers, Laminators, Wrapping Machines, Core Winders, Packaging Folders, Crepers and Napkins, Toilet Tissue and Paper Towel Units.

Hudson Sharp is contributing to the nation's defense and security program by providing major production facilities for the building of precision armaments. Greatly expanded plant operations and facilities, however, permit normal production and delivery of standard machine equipment for civilian use.

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You'll have the greatest freedom of choice when you specify Buckeye Cover—the oldest, most famous and most complete cover paper line in the world. Four weights, 14 colors, 9 finishes to choose from!

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BUCKEYE COVER

Made by The Beckett Paper Co., Hamilton, Ohio

Make Speed Record in Erection Of New Miller Cylinder Press

A speed record in erecting a press was made by Robert Fulton, erector for the Miller Printing Machinery, Pittsburgh, and his two helpers. It took them only 7½ hours of actual working time to set up a 28x41 CY cutter and creaser in the plant of the Norristown Box Co., Norristown, Pa.

What was formerly a three- or four-day job was done quickly because there was no rust preventive compound to scrape off. Rusting of parts during shipment was prevented by Vapor Phase Inhibitor wrapping paper, which is being used in shipping presses. The use of the paper eliminated the sticking of parts which plagued the owners of many new presses, since complete removal of the gummy anti-rust compound was all but impossible.

Oxford Papers to Be Made Partly By Martin Cantine N.Y. Mill

The Oxford Paper Co. has arranged for production of a substantial portion of its standard line of conversion coated papers at the Martin Cantine Co. plant in Saugerties, N.Y.

Base stock will be made by Oxford in Rumford, Me. Papers will be turned out at Saugerties with Oxford standards and specifications, and supervision. Grades, sizes and weights will be identical with the Oxford line.

Harris-Seybold Buys Company

Harris-Seybold Co., Cleveland, has purchased the Macey Manufacturing Co., also a Cleveland firm, and has set it up as a wholly-owned subsidiary. Macey has specialized in the design and manufacture of new types of sheet gathering and handling equipment mostly for collating work. Harris-Seybold has been the exclusive distributor of the Macey Collator since it was introduced at the 1950 Graphic Arts Exposition.

Vandercook Opens New York Office

A new and larger eastern branch office has been opened by Vandercook & Sons, Inc., in New York City at 323 E. 44th St. The line of prepress equipment manufactured by the Vandercook company will be sold, and one of the features of the new office is a "quality control room." This will be used to demonstrate the methods and materials involved in prepress operations that are essential to reduce down time and make-ready in letterpress plants.

Takes on Specialty Press Line

The physical assets of Crawford Engineering (Crawford, Inc.) have been acquired by the Manhasset Machine Co., 255 E. 2nd St., Mineola, N.Y. The purchase includes designs and patterns for web presses for flexographic, rotogravure, offset gravure and litho offset presses; also devices for perforating, cross-punching and sheeting. Features of the new line will be included in the Manhasset company's plan for supplying converters and printers.

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For offset work that makes the best impression, prepare your copy on the typewriter that makes the best impression for clear, crisp reproduction ... the IBM Executive* Electric Typewriter.

With its distinctive type faces (there are twelve to choose from) and its proportional spacing, the IBM gives your copy a most distinguished appearance. Its electric control assures you perfect alignment and uniformity of color. And it's so easy to operate, it saves energy, time and money.

Prepare your next job on an IBM Executive and see how much more beautiful the finished effect will be.



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I'd like to see the IBM
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the First Choice
for the commercial printing plant and bindery

ROSBACK saddle gang
stitcher



- **Cuts Costs**
- **Does a Better Job**
- **Automatically Stitches up to 9000 Signatures an hour (2 stitches, 2 up)**

● **Up—Up—Up** go time and labor costs—so **down—down—down** must go time-and-labor-wasting operations. The Rosback Saddle Gang Stitcher does exactly that.

This stitcher eliminates entirely the hand-collating of signatures—collating and stitching are combined into a single operation. Labor costs are cut at least 50% as compared to hand stitching.

The stitching operation is completely automatic. Operators simply feed the signatures onto the saddle and the machine does *both* the collating and stitching in one smooth, steady, fast-moving, automatic operation. The stitching is spaced accurately and uniformly—auto-

matically staggered so stitches do not pile up to break out under pressure of cutter clamp when thin books are trimmed. You not only save money with a Rosback, but you also keep your stitching on schedule.

TWO MODELS

Rosback Saddle Gang Stitchers are made in two models: Model No. 204 places any number of wire stitches from 1 to 4 inclusive, and No. 210 any number from 1 to 10 inclusive, in each book or booklet, or in each gang when job is printed two-or-more-up.

Because it is easy to set, the Rosback Saddle Gang Stitcher shows nearly as big a time saving per thousand on runs of 1,000 or 2,000 as on 25,000 and up.

Your Rosback Dealer will be glad to help you select the Rosback Saddle Gang Stitcher that will best serve your needs. Or, write us for descriptive bulletin that gives all the unusual advantages of the Rosback Saddle Gang Stitcher.

F. P. ROSBACK COMPANY • Benton Harbor, Mich.

WORLD'S LARGEST MANUFACTURERS OF PERFORATORS,
GANG STITCHERS AND PAPER PUNCHING MACHINES

The Overbrook Press

(Concluded from page 45)

book of children's animal stories, the two main characters die, and suitable tombstones are made for the deceased out of bent rules and ornaments with proper inscriptions.

McNamara likes to work with dampened paper on most jobs as it is more receptive to type impressions. In dampening paper, good size blotters are wet with a sponge. Then four or five sheets of the paper are inserted between the blotters and put under pressure for a couple of days. When one side of the sheet is printed and dried, they are again put into wet blotters by the same procedure so that the paper will be the same for the second impression.

A special Bone Black ink made by IPI is a prime favorite, which gives a dull deep black. Other colors used are more or less standard.

The origin and genesis of the Overbrook Press, stem from Frank Altschul's innate interest in printing, which dates back to the days of his youth. At the age of 12, he had his first press. Years later, a visit to Elmer Adler's shop at Pynson Printers, rekindled a dormant love. Elmer fanned the flame, and soon afterward under the supervision of Margaret Evans, the Overbrook Press was set up on the Altschul estate in the woodlands of Stamford.

The first book off the Press was in 1934 and it had a rather complimentary title, "The Types, Rules & Devices of the Press arranged as a Keepsake." This was printed on imported Shogun paper with French marble binding.

The most ambitious effort of the Press appeared in 1938. This was "An Inland Voyage" by Robert Louis Stevenson, with gouache illustrations by Jean Hugo, painted by hand in France by the pochoir process. This was selected as one of the Fifty Books of the Year. Today, this volume brings a fancy price in the auction rooms.

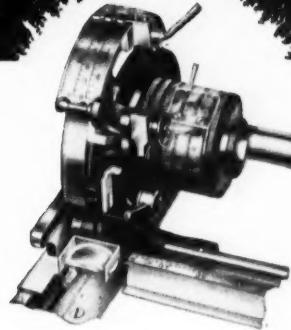
But the two publications that commend the Overbrook Press to typographic immortality are "Progress in the Graphic Arts" by T. M. Cleland, and "The Pied Printer's Primrose Path." The Cleland book is an unusual essay rendered with searing irony on the subject of modernistic dabblers in typography, while the latter is a delightful typographic caprice, a lightsome lark of dancing words, types, and ornaments. Margaret B. Evans designed and composed this latter item, ingeniously utilizing the odds and ends on hand.

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CUT COSTS,
AND GET**



Craftsman Precision Photo-Lith Layout Table available in five sizes, with working surface from 28" x 39" to 62" x 84".

HIGHEST ACCURACY
with the **CRAFTSMAN**
Photo-Lith Layout Table



With the Craftsman Photo-Lith Layout Table you get "Jewelers' Accuracy" in line-up, register, negative and plate ruling, stripping, etc. . . . easier and quicker. With Craftsman you have one of the finest and most complete instruments of mechanical precision ever designed for the Graphic Arts Industry.

Craftsman Tables have two straightedges operating on *machine cut geared tracks*. Vernier dials with calibrations as fine as 100ths, sheet stop guides and grippers, optional triple Verniers and automatic spacer, and other special features make any job of layout, register, ruling, etc., much easier and less time consuming.

It will pay you to have a Craftsman Photo-Lith Layout Table. Send for complete catalog information.

Triple Vernier with Automatic Spacer

Here's a precision mechanism attachment designed especially for the Craftsman Photo-Lith Layout Table being used in plants doing a lot of multiple rule forms. The triple Vernier (optional, replacing regular interchangeable Verniers) with automatic spacer is an invaluable working aid and simplifies any job, regardless of intricacy and fineness of detail.

CRAFTSMAN LINE-UP TABLE CORP., WALTHAM, MASS.



Craftsman Line-up Table Corp.
57-F River Street, Waltham 54, Mass.

Please send free Craftsman Catalog.

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Printing Enamel Stock by Offset Not Always Easy

(Concluded from page 61)
for extra strength in offset coated papers. If the wax test means anything, and some claim that it does not, a stock which will withstand a Number 7 wax has ample strength. However, if the coating is affected by moisture, the test is meaningless.

One might assume up to this point that all of the earlier demands of the lithographer had been met. They have. The trouble is that they are not consistently met. Frequently, four of five sheets in a load will meet the demand perfectly, but the fifth sheet will require the press to be slowed from five thousand sheets an hour to three thousand, or that fifth sheet will make it necessary to wash the blanket every few thousand sheets. To date there are no standard testing methods which will anticipate these troubles.

Thus the problem of coated stocks for offset lithographic printing resolves itself into two problems: (1) Controlling the factors which have long been known to be important. (2) Intensifying and controlling the improvements which should be possible on the basis of a better understanding of the process.

Modern methods of plate-making make possible the printing of sharper dots and sharper type characters by offset than by any other method. The same idea that was behind the thinking that rough papers could be used also accounts for this exceptionally sharp print on coated paper. The fact that the blanket conforms to the surface of the stock means that uniform coverage of ink can be attained with half the volume which would otherwise be required. Hence there is little or no tendency to squash the print, and give it the appearance so typical of letterpress.

However, when a coating is not wetted easily by ink, it is necessary to depend on the pressure between the blanket and the paper, and the tack of the ink, to effect good transfer. Both the plate and the blanket must be crowded with ink to print full color. Crowding the plate means that more water must be carried to keep the plate clean, and more water is on the blanket at the time the sheet is printed. Also, more water means that part of the tack of the ink is lost and good transfer is reduced. This has been the cause of the merry-go-round when harder and harder coatings were attempted.

Some coatings available today are fairly easily wet with ink, and others,

although not quite so easily wet, do have the ability to remove rather large quantities of ink from the blanket by rapid absorption. Such coatings do not need to have so much strength of bond, since softer inks may be used with a minimum of pressure. Because of continual transferring of rather large volumes of ink (comparatively speaking) to the paper, fresh ink containing a minimum of water is continually being fed through the inking system. Also, the blanket is practically free from water, and there is less tendency for the sheet to be distorted, and less for it to adhere to the blanket in the non-printing areas. In this manner, many of the problems inherent in running coated papers are reduced in severity.

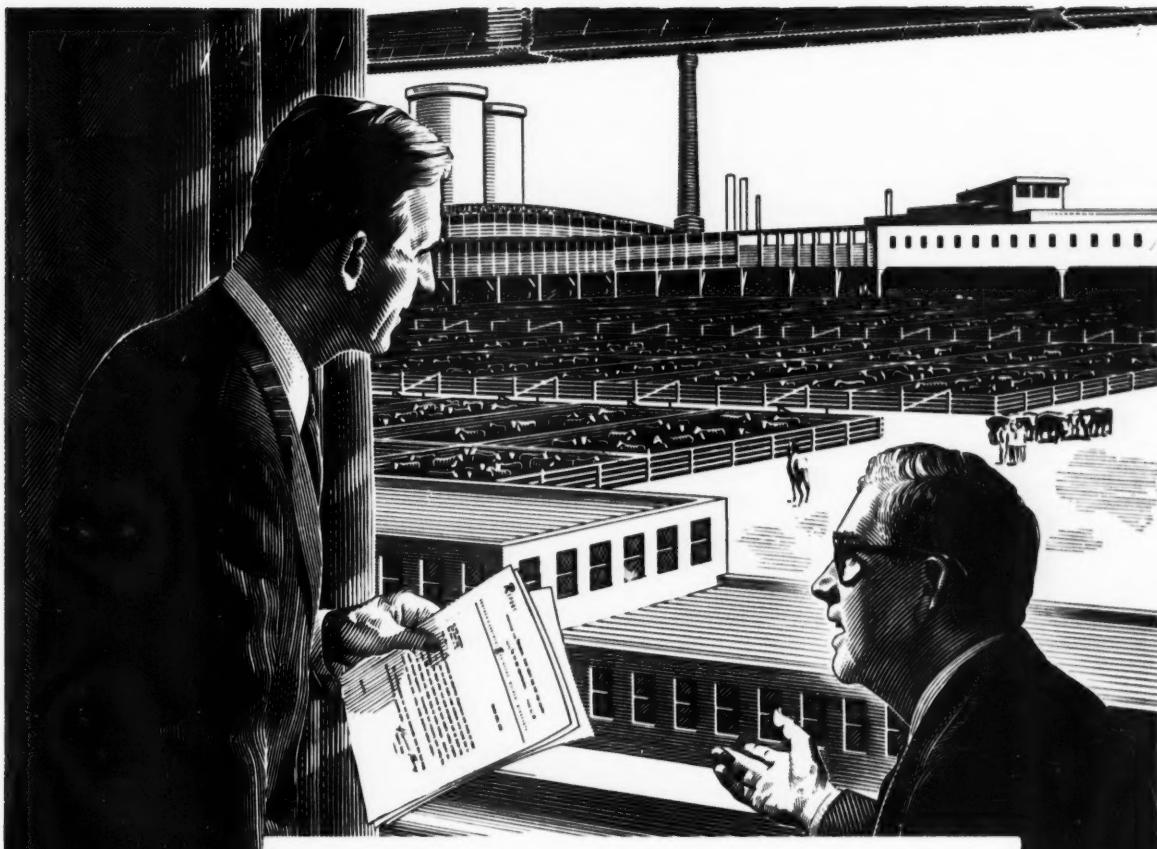
Although the foregoing discussion may sound theoretical, and wetability by ink has been used for the most part instead of absorption of the ink into the coating, a recently performed experiment appears to confirm this idea. A regular varnishing grade coated stock was coated with a lacquer-type finish. This finish was applied on a varnishing machine and dried by evaporation. It dried with a high gloss, and it could be wetted by but was not soluble in the vehicle portion of standard (if there are such things) lithographic inks.

This stock was then placed in the feeder of a four-color press which was running this same grade of casein-coated varnishing grade paper. With no alterations in press adjustments, the ink transfer improved as this stock ran. In order to carry the same intensity of color as had been carried, it was necessary continually to reduce the flow of ink.

It was apparent that there was no penetration of lacquer film; although these inks were not gloss inks, they dried with a finish higher than normally attained with gloss inks. Furthermore, the sharpness of the printed tones was far greater on these lacquered sheets than it had been on the casein coating.

Making Lines Square With Sheet

Because of slight inaccuracies, it is sometimes difficult to make a letterhead with a line at the bottom of the sheet align with the edges of the sheet both at the bottom and the top. A remedy is to cut the stock two-up and run both top and bottom to the same guide. Then whirl stock and print again, and then cut in two. Both the top and the bottom will then align correctly with the top and bottom edges of the sheet.



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it gives them *all* the qualities they desire in a letterhead . . . and at surprisingly low cost. And, Cockletone Bond has extremely fine printability, assures trouble-free pressroom performance — gives your customers beautiful work that is sure to please.

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Name

Position

(Please attach to, or write on, your business letterhead.)

IP-JUN

LOOK FOR THE *Cockletone* WATER MARK

Beatrice Warde, English Type Authority, Tours U.S.

Beatrice Warde, American-English "queen of typography," returned to England the first of this month after completing a speaking tour of the United States and Canada as representative of the British and Lanston (American) Monotype companies. She was a featured speaker in 14 cities.

Her first engagement was in Philadelphia, home of the Monotype company, on May 7. She was guest of honor at a reception and dinner at which the host was Robert F. Nelson, Monotype president. The general theme of her talks was "The Future of Typography and How You Can Affect It."

"All branches of the printing industry should cooperate to spread appreciation of the look of the printed word," said Mrs. Warde in her Philadelphia speech. "Printing is in itself an art, not merely a means of communication, and this the average reader can be helped to realize. The manner in which a page, an advertisement or a letterhead is set in type and reproduced can either spoil or enhance the reader's understanding."

Other cities visited by Mrs. Warde included Washington, D.C., where she spoke before the American Institute of Graphic Arts; Milwaukee, where she was speaker at the ITCA convention; Pittsburgh, at the Carnegie Institute of

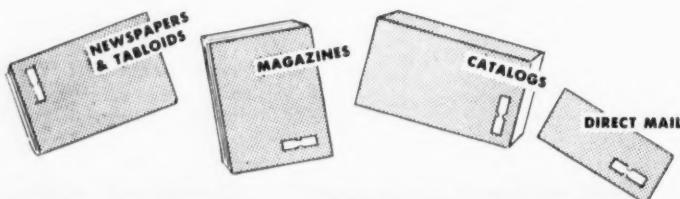
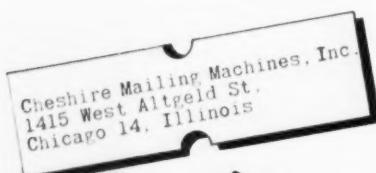


Beatrice Warde of Monotype Corporation, Ltd., England, and Robert F. Nelson, president of the Lanston Monotype Machine Co., Philadelphia, inspect the drawings for Times New Roman, reproduced in "The Printing of the Times," a copy of which Mrs. Warde brought from London

Technology; Atlanta, Printing Industry of Atlanta dinner; Chicago, Advertising Typographers Association luncheon, American Institute of Graphic Arts dinner and showing of the Fifty Best Books of the Year, and a special luncheon by THE INLAND PRINTER; Detroit, Printing House Craftsmen luncheon; Boston, Society of Printers dinner; Rochester,

N.Y., Institute of Technology luncheon; Montreal; Toronto, and New York City, joint dinner of the Type Directors Club and the Advertising Typographers of America.

She was accompanied on most of the trips by Carl C. Sorensen, sales manager, and Houston F. James, both of the Lanston Monotype Co., Philadelphia.



Reduce MAIL COSTS

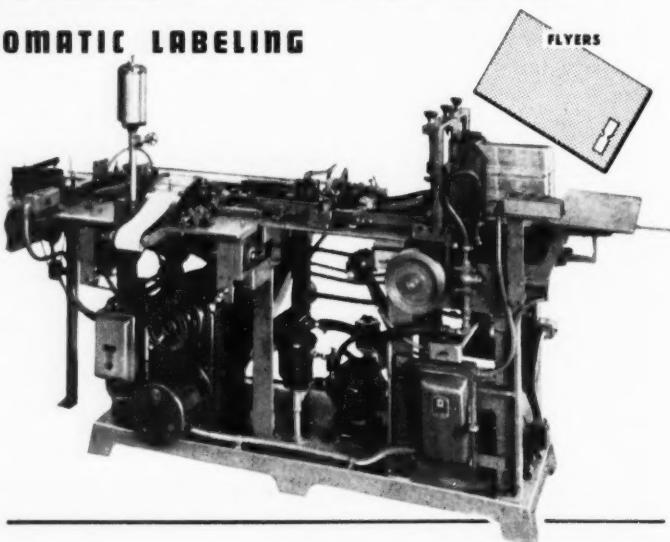
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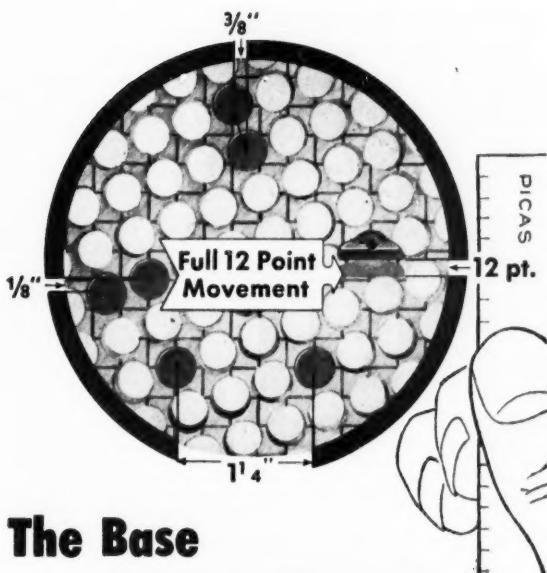
You can see that forms are in register—before they go to press—when you install a Taylor Registerscope on your present, semi-steel imposing surface. Form Makeup is speeded up. Press standing time to secure register is virtually eliminated. You gain hours of productive press time.

TRIAL PLAN—Write for details of our trial installation plan. Without obligation you can prove to yourself how the Registerscope will save time and increase production in your own plant. We'll show you how its moderate first cost can be quickly earned through increased profits.

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These features of Blatchford Base and Catch construction save time and trouble on practically all jobs, and they are doubly appreciated in locking up and registering odd shaped plates in complicated color work, and where there are rules, borders and drop out imprints.

If you are looking for ways to step up your profits, whether you run a regular job shop or specialize in cartons, labels, books or catalogs, look into your plate mounting operations. The Blatchford system may be a real money maker for you.

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P. Kirk & Son, Inc., Los Angeles, Emeryville (Calif.),
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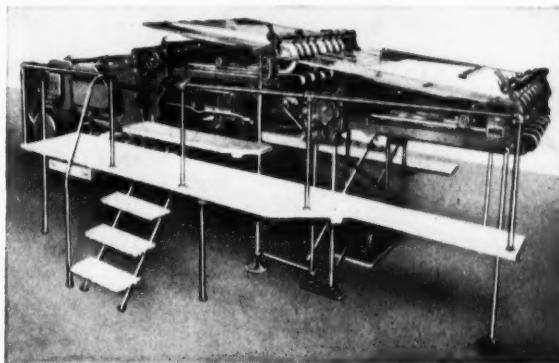
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Blatchford Base

Magnesium or Standard Metal



Adapting your Dexter Model "N" Quad Book Folder to run 128 pages



Model "N" Quad Book Folder equipped with New Duplex Attachment. Rear view showing two Cross Feeders.

Your Dexter Model "N" Quad, now set up to deliver four 16 page signatures, or two 32 page signatures made up of inserted 16's, at each cycle, can now be converted to practically double its present capacity.

With the New Duplex Attachment, it will deliver four 32 page closed head signatures, perforated head and foot — or, on certain lightweight stocks, two 64 page signatures (inserted 32's) — instead of its present two 32's.

To your present "N" Quad are added another cross continuous feeder and an extra first fold level. The two cross feeders in tandem arrangement feed the sheets, each to its separate conveyor, in timed relationship.

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From this point, the standard "N" Quad mechanism takes over and the folded 32 page product is eventually delivered, perforated head and foot, into separate packer boxes.

Your Model "N" Quad can still be operated as a standard single quad delivering the usual four 16 page signatures or two 32 page signatures (inserted 16's) at each operation.

The Duplex Attachment will not change the maximum and minimum sheet sizes now handled by your Model "N", but it will effect savings in folding costs and still further economies in subsequent gathering and sewing operations.

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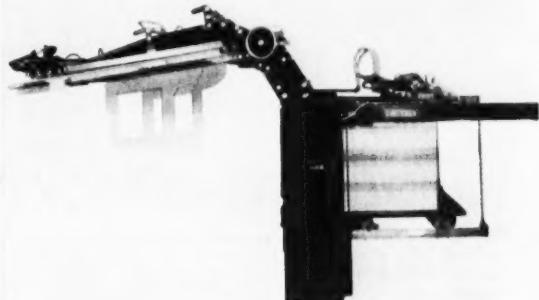
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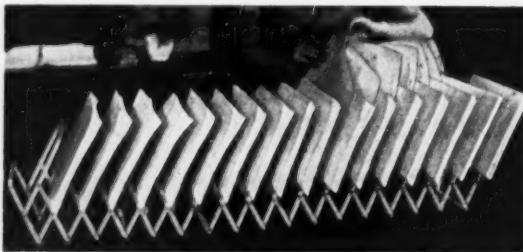
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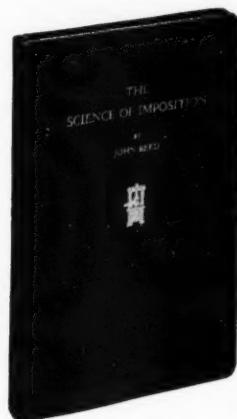
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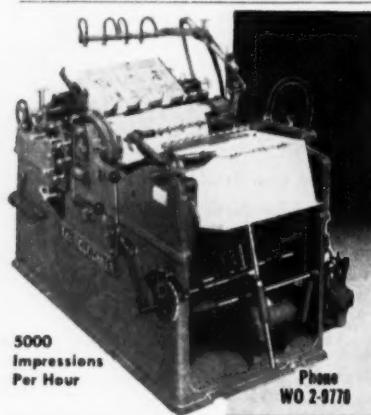
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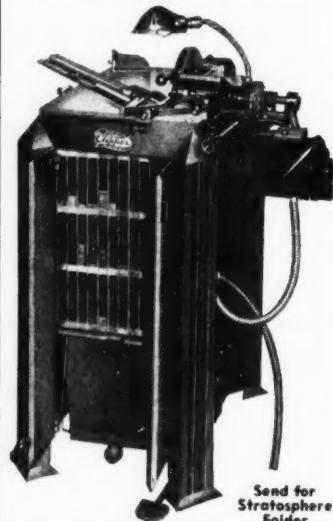
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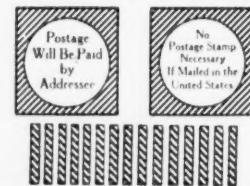
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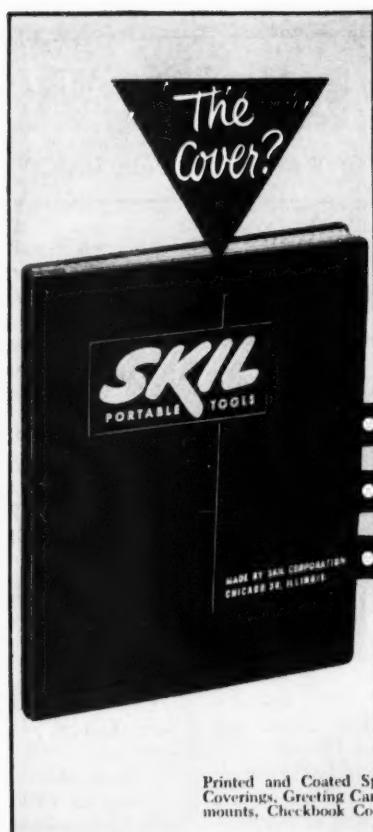
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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ Peter F. Drucker believes the labor-management outlook is for "disturbed" years ahead. He said so the other night at a dinner of an association of printers we attended. Furthermore, this nationally-known Jersey economist thinks we are likely to have a skilled labor shortage and increased pressure for a guaranteed annual wage, pensions and other benefits. So he advises management thusly:

"Start work right away on the difficult job of getting the facts and figures needed to develop a predictable employment and income plan to satisfy . . . guaranteed annual wage pressure. But it must be a plan which will not leave the company so muscle-bound financially that it cannot adapt itself to changes in technology and business conditions."

Mr. Drucker is a prognosticator of some ability. He is a member of the editorial staff of the Research Institute of America, and was the keynote speaker at the 1952 PIA St. Louis convention.

★ Edward McSweeney, the management consultant, echoed our very thoughts at the recent Eastern Seaboard Conference of the Graphic Arts. Said McSweeney:

"Have we reduced our art to dollars and cents to a point where all we can see is the business of printing, and overlook the fact creative printing management is a high calling? Let's stop selling ourselves short, and always keep in mind that the new glamor industries or any other business couldn't possibly operate without printing, and that in the minds of millions of Americans Printing is still a magic and marvelous process."

★ We finally found out where those clever, little *unspirational* mottoes come from. Example: "They said it couldn't be done—So he tackled it with a smile—and he couldn't do it." A man by the name of Frederick E. Gymer has a business with the trade-marked name of "Let's Have Better Mottoes." Here are two more of them:

Time is valuable
Why waste it working?
Come back when you have
a little less time to spare.

Now all we have to do is to find out where Mr. Gymer prints these little works of art. They're everywhere.

★ There is nobody—but nobody—who can quite equal Beatrice Warde. And if you don't already know it, Mrs. Warde, who has just completed a tour of this country, is public relations representative *par excellence* for her company, the British Monotype Corporation.

When she spoke to several groups in Chicago last month, we managed to catch her on an off day when she wasn't speaking to typographers, printers and others in the graphic arts, and corralled her for a special luncheon as the guest of THE INLAND PRINTER staff. It turned out she had to speak anyway, for we had about twenty other guests there to hear her; even had two staff members

from a competing graphic arts publication. We arranged for J. L. Frazier, Editor of THE INLAND PRINTER for twenty-five years, to introduce her.

Mrs. Warde is much more than the average public relations representative; she's an expert on things typographic, and you can't stump her on type faces either. But what's even more surprising, she's an American, but she's been in England so many years that she even sounds like a Britisher now. Besides that, she's pretty and cuts quite a figure with the men; you'll see why if you'll look at her picture on pages 71 and 94 of this issue. She admits to her 52 years without a blush.

BW, as she likes to be called, brought a good many examples of fine English printing with her. She particularly enjoys showing the *History of the London Times*, designed by her good friend, Stanley Morison, the noted English typographer who also designed Times Roman for the *London Times* back in about 1932.

How did a woman come to occupy such a prominent place in the fields of typography and public relations at one and the same time? She told that story at THE INLAND PRINTER luncheon.

When she was living in New York some years ago, she began to write articles on typography for the English Monotype company's magazine, *The Recorder*. Thinking that no one would take a woman seriously, she signed them "Paul Beaujean." Her first article on the origin of Garamond was well received, and so were succeeding ones. Pretty soon Paul Beaujean had quite a reputation as an authority on things typographic.

Finally, the management of the Monotype company decided Paul Beaujean ought to work for Monotype, and asked Stanley Morison to find out more about "him." This was in the days of B.C. (Before Christine).

Morison was in on the secret of Beaujean's identity and reported that "he" would be a valuable person to have on Monotype's staff. Morison described Beaujean as a Frenchman who spoke English fluently, collected antique furniture, studied typography, and lived in a French chateau. At the moment, Morison reported to Monotype men, Beaujean was visiting in New York.

You could have knocked over the Monotype men with a piece of pi when Beaujean turned out to be Beatrice (she later married a Briton named Warde).

It was rumored that Beatrice bought a plastic petticoat when she was in Chicago and then had it autographed by a man so prominent that she wouldn't divulge his name. We had our man Stanley (his real name is Hal) inquire; he found out the character is a British envoy but still hasn't found out his name! There are some secrets that should remain so.

And to show you that Beatrice is right on the ball, we must tell you about the new ad slogan she devised for a new bra: "Keep Abreast of Beauty."

So it's goodbye-for-now to Beatrice Warde, who's back in England by this time reveling in the post-coronation revelry. There's no one quite like "BW."



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Press Make _____ Top Sheet Size _____

(check) — Square Cut Clipped, scored





Don't fiddle....while the customer "burns"

**USE AN INTERTYPE
SIX-MOLD DISK instead**

GETTING THE JOB *out of the shop right and on time* is a *must* for keeping customers happy. When the pressure is on, an Intertype® line composing machine equipped with a Six-Mold Disk is a great help in meeting deadlines. The operator has *50% more mold capacity*, which cuts down time-consuming fiddling with the usual liner or mold changes.

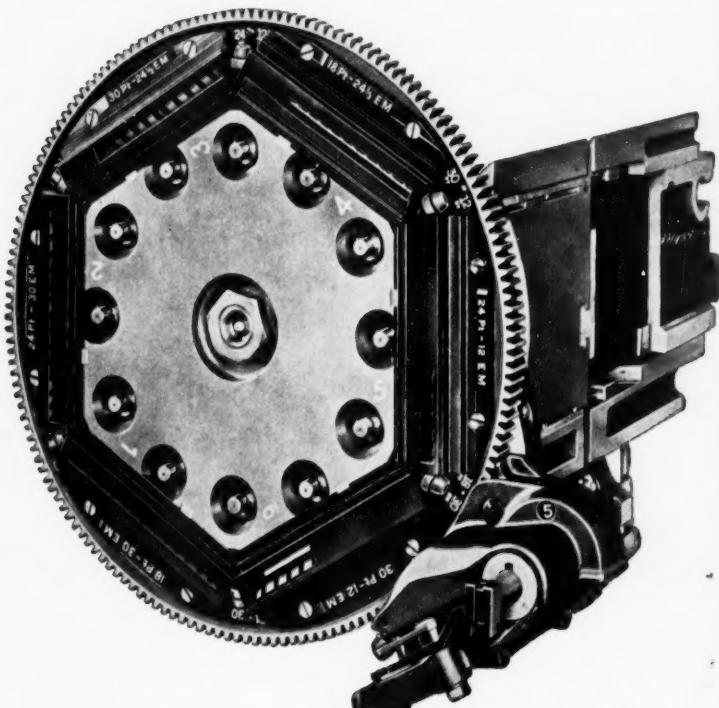
It's modern equipment like this that steps up plant efficiency... makes it possible to keep your promises. And that spells bigger profit for the house as well as better customer relationship. • Why not ask your Intertype representative to explain fully how Six-Mold Disks can help *you?* Write for our new catalog.

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